SECOND EDITION

EXHIBITION OF SPANISH :: :: :: PAINTINGS

ROYAL ACADEMY
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EXHIBITION

OF

SPANISH PAINTINGS

AT THE

ROYAL ACADEMY OF ARTS

O

SECOND EDITION

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20. 1.

NOVEMBER 1920—JANUARY 1921

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PREFATORY NOTE

THE present Exhibition is divided into two main sections--

(1) The Spanish Paintings, from the 14th Century until the death of Goya;
(2) Spanish Paintings, from the death of Goya until the present day.

The Catalogue is divided into two parts. In Part I. the biographical notices of the artists represented, together with a description of each picture, are given in strict chronological order. Part II. is restricted to an alphabetical list of modern artists, together with the number and the title of the pictures shown. A dagger (†) is prefixed to the names of certain recently deceased artists.

For the notes in the First Edition of the Catalogue we are indebted to Sr. Don F. J. Sánchez Cantón, of the Centro de Estudios Históricos, Madrid. Those notes, being mainly of an historical character, were arranged in chronological order. The requirements of adequately grouping the canvases in the Galleries of the Royal Academy have rendered it necessary for the Spanish Committee to abandon the chronological order, while hanging the Exhibition. It thus became impossible to show the pictures in numerical sequence.

Consequently it has been found necessary to provide a Second Edition of the Catalogue, in which a Topographical Index has been inserted for the greater convenience of visitors. It will be found that the order in it runs from left to right in each Gallery, as entered in the accompanying Plan. Moreover, the actual position of each picture or other exhibit is indicated in the bracket that follows each title.

The opportunity has been taken to revise the original text and to add several new features. This revised edition has been prepared by Maurice W. Brockwell and S. de Madariaga.

The attribution and title given by the owner of each picture has been adhered to. In certain cases, however, comment has been made in the text.

In the description of the pictures the terms *right* and *left* are used in reference to the right and left of the spectator, unless the context obviously implies the contrary. In certain cases the dexter and sinister panels of an Altarpiece are described as the left and right respectively.

The surface measurements of the painted portions of the pictures are given in feet and inches as well as in metres, the height being indicated first.

Such modern works of art as are for sale are marked with an asterisk (*). Enquiries respecting the purchase of such works should be addressed to the Secretary of the Exhibition.

The Exhibition is open on week-days from 10 till 6. The price of admission is 1/6 (including tax). Season tickets are issued at 5/- each.

The Spanish Committee wish to record their thanks to the President and Council of the Royal Academy for placing at their disposal their Galleries at Burlington House.

THE COMMITTEE.

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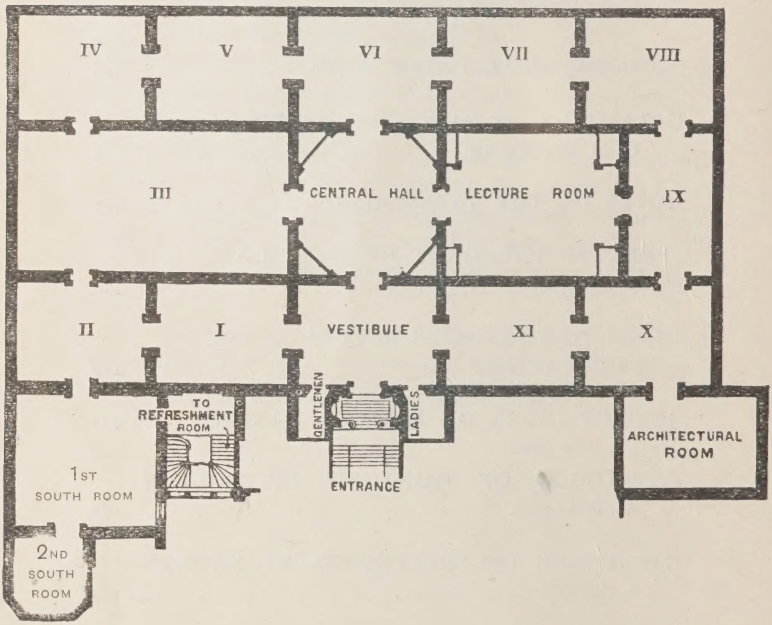

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CATALOGUE

PAINTINGS BY OLD MASTERS

ANONYMOUS MASTER

(1st half of the 14th century).

1 Life of Saint Peter. [1 S.R. N.] [1]

Panel, 43 by 68½ in. (1.09 × 1.73)

(Lent by the Marquis of Urquijo, Madrid)

A polyptych of five panels, arched in the centre, and framed. The centre panel is fitted with a formal pattern on a red ground; above, a black geometrical design on a yellow ground. In the upper left panel, the Miraculous Draught of Fishes; in the lower left panel, Simon Magus is challenged by Saint Peter to restore a youth to life. In the upper right panel, Simon Magus endeavours to fly up to Heaven, but Saint Peter falling on his knees commands the demons to let go their hold and let him fall to earth. In the lower right panel, Saint Peter is crucified, at his own request, with his head downwards.

The legend is inscribed in three horizontal lines, and includes a dedication.

This picture comes from the church of San Pedro at Zuazo (Alava). It seems to date from the middle of the 14th century, and is perhaps the most ancient of a series of pictures peculiar to the Basque province, to which also belong: the altar-piece of Quejana (Alava), to-day in the Deering Collection (Sitjes),

[1] The Roman figures in brackets indicate the number of the Gallery, or the Room, in which the picture is hung; the letter N., S., E. or W. shows whether on the North, South, East or West wall. The Arabic figure prefixed to "S.R." (i.e. South Room)—thus: 1 S.R. or 2 S.R.—refers to the First or the Second South Room. A.R., L.R., and C.H., signify Architectural Room, Lecture Room, and Central Hall respectively.

The exact order in which all the Pictures or Tapestries are hung, or the Sculptures placed, is set out in the Topographical Index.

Scenes represented on a grey background; and the reredos —portal-shaped—in the monastery of San Millán de Suso (Logroño)

Outside of Catalonia, we seldom find any panels previous to the 15th century. (Notes communicated by J. Allende-Salazar.)

THE MASTER OF TOBED

2 The Virgin and Child, with Henry II., King of Castille, and his family. [1 S.R. W.]

Panel, 61¼ by 40½ in. Cusped. (1.54 × 1.02)

(Lent by Don Román Vicente, Zaragoza)

The Virgin, seated, is nursing the Divine Child; she wears a blue mantle, adorned with yellow birds, and lined with red. The Virgin is surrounded by four angels, who wear orange-coloured dalmatics. The robe of the Child is of orange. The King and Queen and their son and daughter kneel below in prayer. Beneath, partly erased, is the inscription: *Enrico Rege.* In the spandrels of the arches are the arms of Castille and León quartered with those of the Manuel family. Painted between 1367 and 1379.

The arms indicate that here are portrayed King Henry II. (1333–1379) and his wife Doña Juana Manuel (1339–1381). Their son, here seen, became John I. of Castille; their daughter, Doña Leonor, married Charles the Noble, King of Navarre.

This painter goes by the name of The Master of Tobed, because this picture came from a small village of that name near Calatayud, in the province of Zaragoza. A Spanish artist, he was probably "influenced by the Sienese tradition, in the same way as were the Catalan painters of his time." May he not be identified with the mysterious Lorenzo Zaragoza who was at work in Barcelona about 1360, and in Valencia in 1374, as Tramoyeres has suggested?

This panel was first shown at the Retrospective Exhibition of Zaragoza in 1908. It was reproduced by Emile Bertaux, who criticised the same in *Exposition de Saragosse*, 1908, p. 45.

LUIS BORRASÁ.

In 1390 he was already a widower ; in 1396 we hear for the first time of a reredos by him, now lost ; but up to 1424 documentary data concerning his pictures are pretty well linked together. About 1412 he was at Avignon at the Court of the Spanish Pope, Benedict XIII. ; he there availed himself of the teaching derived from the works of Simone Martini, who influenced his art. "He was an agreeable painter," wrote Bertaux, "and was esteemed by the religious brotherhoods and sisterhoods by reason of the pious sweetness of his works."

Sanpere y Miquel : *Cuatrocentistas catalanes*, I., pp. 97–133, and II., pp. 221–32. Bertaux : in *L'Histoire de l'Art*, III., 2nd part, pp. 762–6.

3 Saint John the Baptist and Saint John the Evangelist. [1 S.R. W.]

Panel, 84¼ by 92 in. (2.13 × 2.33)

(Lent by the Count of Fuenclara, Madrid)

Gabled. The centre panel, on a gold background, represents the Evangelist on the left and the Baptist on the right, each with his emblem. Kneeling at each end is a lady, and a nobleman is in the centre ; each is in prayer. Above is the Crucifixion. The side panels set forth, in twelve scenes, the life and martyrdom of each of these Saints.

This may be a work of the last decade of the 14th century, and perhaps the personages in prayer are Peter IV. of Queralt, his mother Constanza, and his wife Clemencia.

This reredos belonged to the chapel of the Castle of Santa Coloma de Queralt (Lérida).

To Luis Borrasá is attributed also a reredos of the Life of Saint John the Baptist (Museum of Decorative Arts, at Paris).

In the opinion of Tormo, this latter picture is hardly related to the art of Borrasá. Sanpere y Miquel reproduced and criticised these panels in op. cit. II., pp. 223–25.

NICOLAS VERDERA.

Was a resident, and perhaps also a native, of Vich (Province of Barcelona). In 1406 he was a man of legal age; on 29th August of that year, he signed an agreement for the painting of a reredos, to which, from the description that has been made of it, belonged a panel at the Vich Museum —*The Virgin and Child with Musical Angels.* Such is the only information we have, and such the only work which, not without doubt, has been classified as being by Verdera.

Sanpere y Miquel: *Cuatrocentistas*, I., pp. 118-119; II., doc. VII.

Bertaux: *Histoire de l'Art*, III., part ii., p. 763, fig. 446.

4 The Mystic Marriage of Saint Catherine.

[2 S.R. E.]

Centre panel, 18¾ by 10 in. (0.47 × 0.25)

(Lent by D. Román Vicente, Zaragoza)

This is a small and very fine triptych, arched and hinged. In the *lunette* appears the Crucifixion. In the central panel we see the Virgin enthroned, with the Divine Child in her arms; she wears a blue mantle lined with red, and a robe of gold brocade; there is a crown on her head; to the left, kneeling also, and with a robe similar to that of Mary, Saint Catherine exchanges a ring with the Child. In the side panels: in the upper part, the Annunciation; in the left side panel, Saint Michael overcoming the Dragon, the Magdalene and a saintly bishop; in the right side panel, Saint Francis of Assisi receiving the stigmata; and below, Saint John the Baptist, with a long beard, a cassock of sackcloth and a cowl, bearing in his hand a high and round standard; and Saint John the Evangelist. Background of gold. Gabled.

This is a picture of the first half of the 15th century.

CATALAN MASTER

(1st half of the 15th century).

5 San Valero, San Vicente, and San Armengol, Bishop of Urgel. [1 S.R. W.]

Panel, 86½ by 56¼ in. (2.18 × 1.42)

(Lent by D. Román Vicente, Zaragoza)

A Gothic reredos, in four sections, tapering at the top. In the first, to left of the upper part, San Valero, Bishop of Zaragoza, and his disciple San Vicente in the presence of Dacian, enthroned. In the second panel, right, a prison yard; to the left, the jailer with the keys. The sainted Deacon is suffering martyrdom, bound upon a wooden harrow; at his side, two executioners, who appear surprised at the tranquility of the martyr; Heaven in the background, with four singing angels. In the third panel, to the left of the lower part, the dead Saint; his body lies upon a bed, and is covered with transparent draperies; in the background, middle distance, ladies and noblemen, and the donors; near the head-board, a group of five angels, who are transporting to Heaven the soul of the Martyr, rendered, according to custom, in the shape of a small figure. In the fourth panel, to the right of the lower part, a sainted Bishop, in his pontifical vestments, is heading a procession coming from the castle, in order to bless the river which is meandering through a mountainous landscape with olive-trees. In the sky the inscription, *S. Armâgol.*

Saint Armengol, Ermengol (Ermengaudus), was Bishop of Urgel from 1010 to 1035. He died, dashed to pieces on the rocks below, in a fall while he was watching the construction of a bridge. A few months afterwards he was accorded worship because they attributed to his intercession the termination of a drought.

This picture probably dates from the first half of the 15th century; Mélida thought it belonged to the 14th century. The style is archaic and ingenuous, but somewhat effeminate. Apparently its author was familiar with miniature painting.

Exhibited at Zaragoza in 1908.

E. Tormo: *Bol.*, 1909, p. 62.

20.1. [Catalan master: 1st half of 15th

6 Christ on the Cross. [1 S.R. W.]

Panel, 56¼ by 49¼ in. (1.42 × 1.25)

(Lent by D. Román Vicente, Zaragoza)

The Saviour on the Cross; Saint John is seated on the right; on the left, the Virgin Mary, swooning into the arms of one of the Marys; others stand behind; armed soldiers in typical armour complete the picture. The faces are expressive. Gold background in relief. Gable-shaped and cusped.

Catalan work belonging, according to Tormo, to the first half of the 15th century. Painted at a time when the influence of Burgundian Art was becoming felt in Spain, possibly through the personal influence of Benito Martorell.

Criticised by Tormo, *Bol.*, 1909, p. 62.

20.1. [Catalan master: 1st half of 15th]

7 The Madonna and Child Enthroned. [1 S.R. W.]

Panel, 65 by 44 in. (1.65 × 1.11)

(Lent by Lord Leverhulme)

The Madonna, her traditional robes partially rendered in high relief, holds the Infant on her lap. A *cardellino* in His left hand; with His right He receives an offering of two birds from an Angel. Higher up on the same side is another Angel who holds a scroll. Other diminutive figures of Angels playing on musical instruments.

Exhibited at the Grafton Galleries, 1913, No. 32, by Sir Francis Beaufort Palmer.

8 The Legend of Saint Ursula.

In a Gothic frame. The painted ground 36½ by 18 in. each panel (0.92 × 0.45)

(Lent by Lord Leverhulme)

(I) *She addresses her future fellow Martyrs.* [2 S.R. N.]

Small full-length figures. Fair-haired maidens, on the left, kneel on a tiled floor; they listen attentively to Ursula, whose head is nimbed. An angel in the sky.

Lent, together with the companion panels, to the Grafton Galleries, 1913.

(II) *She and her companions arrive in Rome.* [2 S.R. N.]

They stand in the presence of Cyriacus, who blesses them. The Bishop of Rome, attended by Vicenzo and Giacomo, stands on the steps of the Lateran.

(III) *She is sentenced to Death.* [2 S.R. N.]

Ursula stands at the steps of the throne of the King, who is accompanied by his Queen.

(IV) *The Martyrdom of Saint Ursula.* [2 S.R. E.]

The executioner strikes off the heads of four of the Virgin Martyrs, who kneel in pious attitudes; behind is Saint Ursula.

9 Birth of Saint John the Baptist. [2 S.R. E.]

Panel, 48 by 31 in. (1.21 × 0.78)

(Lent by Lord Leverhulme)

Saint Elizabeth, in bed, is attended by ministering women; she is washing her hands. Saint John is being bathed in the foreground.

Cusped. A dexter panel separated from its fellow. Two prophets beneath niches on the left edge of the panel.

Some have suggested that we may here have the "Birth of the Virgin."

20.1. [Catalan Master: 1st half of 15th C.]

10 Saint Michael. [2 S.R. S.]

Panel, 72 by 33 in. (1.82 × 0.83)

(Lent by Lord Leverhulme)

Life-size, full-length figure of the Archangel, who holds a red shield in his left hand; the two-headed dragon in the foreground.

Exhibited at the Grafton Galleries, 1913, No. 24, as being by a Catalan artist.

20.1.

SPANISH MASTER

(about the middle of the 15th century).

11 The Annunciation, with the Portrait of the first Count of Alba. [2 S.R. S.]

Panel, 35⅜ by 26¾ in. (0.89 × 0.68)

(Lent by the Duke of Alba and Berwick)

The Count is represented as a Donor, in prayer, before a low parapet; to his left, on the footstool, is his helmet; his features are stern and his hair long; a full cloak covers his armour. A castle is seen through the open window; in the right background below the splay is the shield of the Toledo family. To the left, the Virgin Mary is shown receiving the Archangel, who, sceptre in hand, has just read the salutation which is written on a scroll; in the background, the bed of the Virgin Mary; the Virgin Mary is kneeling before the fald-stool; the open prayer book lies before her; in front, the vase containing the mystical lilies.

Don Fernando Alvarez de Toledo, the Lord of Valdecorneja and other towns and villages, held a prominent position in the Court of John II. and Henry IV., and was Chief Cup-bearer to the King and Lord Chamberlain to the Prince; his fame is due to the campaigns in which he fought against the Moors as Captain-General of the Coast of Granada. Having inherited

from his uncle, Don Gutierre, Archbishop of Toledo, the lordship of Alba de Tormes, the King made him first Count with that title in 1429, which was the origin of the great House of the Dukes of Alba. He married Doña Mencia Carrillo. The eldest of his sons, who died in 1488, was the first Duke of Alba. Having been a partisan of Don Alvaro de Luna, he suffered the horrors of prison, and died in Córdoba about 1462. Hernando del Pulgar, in his *Claros varones de Castilla*, portrays him thus :

"He was a man of good stature and charming disposition, graceful and courteous in his speech, of good understanding, and a valiant horseman. From his youth it was his desire to accomplish deeds in the military order of knighthood worthy of praise and commemoration. He succeeded . . . in pitched battles and captured the flags of his enemies, and his successors now bear flags as their arms. He coveted wealth, but was generous. In some matters he was irascible and quick-tempered, especially in regard to what affected his honour."

Barcia : *Catº. de la Colección de Pinturas del Exmo Señor Duque de Berwick y de Alba*, Madrid, 1911, No. 1. Marqués de Hermosilla: *Los Toledos* : *Revista de Historia y Genealogía*, pp. 451–2. Imhof : *Recherches . . . des Grands d'Espagne*, 1707, pp. 5–9.

EL BERMEJO (RUBEUS) (MAESTRE BARTOLOMÉ DE CÁRDENAS).

Born at Córdoba. When at Daroca (Zaragoza) on 28th September, 1477, he agreed to paint the retable of the church of Santo Domingo de Silos in that city, and on 17th November of the same year, being then at Zaragoza, he altered them. Of that altar-piece the remaining superb central panel is about to be placed in the Prado Museum. On 23rd April, 1490, he signed *La Piedad* with the portrait of Canon Desplá which is kept at the house of the Archdeacon of the cathedral at Barcelona. He must have remained several years in this city, as on 28th February, 1491, he figures in a contract, and a document dated 5th May, 1495, proves that he took part in outlining the scheme for the windows of that cathedral, one of which is preserved. No date accompanies the signatures on the *San Miguel*, which figures at this Exhibition, or on the painting in the Cathedral of Acqui (Corsica). The facts above cited, together with his friendship with the Aragonese painter Martín Bernat, and—if it refers to him—a note by a Zaragoza merchant (from which it appears that "Maese Bartolomeu, the painter, owed him a 'sueldo' "), constitute all the data available. As an artist, he can share the first place amongst the old Spanish painters with Pedro Berruguete and Osona. Undoubtedly various other works have been added to those mentioned (having been attributed to him with more

prodigality than prudence). Of those, perhaps, one only may be safely ascribed to him, the *Santa Engracia* (Gardner Collection, Boston, U.S.A.); and, in all probability, although it cannot be definitely stated, the *Santa Faz* (the Holy Face) at the Museum at Vich.

Sanpere y Miquel, works cited, pp. 66, 132 and 270–2. Bertaux: *Les primitifs Espagnols*, "*Rev. de l'Art*," 1908; Id. *Histoire de l'Art*, IV., part ii., pp. 901–5. Serrano y Sanz: *Documentos para la Historia de la Pintura en Aragón*, "*Rev. Archivos*," 1914, II., pp. 455–9, and 1916, I., pp. 482–5.

12 Saint Michael. [2 S.R. S.]

Panel, 70½ by 32¼ in. (1.77 × 0.81)

(Lent by Lady Ludlow)

Represented standing erect, trampling the dragon under foot, and clad in a coat of mail, over which is a corselet of polished gold; in it are reflected the buildings of a city. In his left hand a circular shield of crystal. His sollerets are bejewelled; a cross set in a jewelled stem on his forehead. His mantle of gold brocade is fastened with a morse. He is about to alight on the scaly body of the demon, which has fiery eyes and a wide-gaping mouth. On the left kneels the Donor in a grey, brocaded robe. By his right side leans his sword; a Book of Hours in his left hand. Verdure in the middle distance. Above, a stamped and patterned gold background. Signed in the *cartel* in the foreground.

As recently as 1900, in the Church of Tous, in the Valley of the Júcar, in the Province of Valencia.

Bertaux writes: "The marvellous delicacy of the technique in no way detracts from the bold and spirited bearing of the figure. The Archangel is of the youthful type represented by Van der Weyden. The monster, whose carapace, agate in colour, is set with precious stones, anticipates the devilish imagination of Jerome Bosch. The stones, pearls, gems, rock-crystal, silks, velvets, brocades, etc., are imitated with that precision of which the Van Eyks had discovered the secret, and which appears to be intended to deceive both the touch and the eye."

Cook: *The Burlington Magazine*, Nov. 1905.
Bertaux: *Rev. de l'Art*, 1906, II., p. 418.
Exhibited at the Burlington Club, 1904, No. 4; at the Grafton Gelleries in 1911, No. 11, and in 1913, No. 18.

HISPANO-FLEMISH MASTER

(Early 16th Century).

13 Isabel the Catholic and Prince Don Juan (?). [2 S.R. E.]

Diptych, each panel about $8\frac{1}{2}$ by $5\frac{1}{2}$ in. (0.21 × 0.13)

(Lent by D. Román Vicente, Zaragoza)

The diptych is formed of two fragments which, before they were hinged together in modern times, apparently had no connection whatever with each other. The left-side panel represents, at half-length, a queen or a princess, wearing a pink costume, a purple mantle, white head-dress and crown. There is seen in the lower left-hand corner another crown, which she probably holds in her hand; from which it may be concluded that she is very likely a saintly princess, probably Saint Isabel. The resemblance to the Catholic Queen is very slight; perhaps the latter was to be seen kneeling before the Saint. Landscape in the background.

The right-hand portion appears to be a fragment of the back of a side panel, and is painted white and black only, as those used to be. Perhaps it represents the head of the Angel of the Annunciation.

While portraits of Queen Isabel The Catholic are not rare, two only of indisputable authenticity are known of Prince Don Juan: one sculptured on his tomb in Saint Thomas of Avila, the work of Alessandro Fancelli; and that which can be seen in Panel No. 1283 at the Prado Museum; and even the latter does not offer every possible guarantee, because the figure does not appear in its original state.

From amongst the portraits of Isabel The Catholic the best known, and probably also the most faithful, is the one which, removed from the Carthusian monastery of Miraflores in Burgos, now hangs in the Palace in Madrid; it is, without much certainty, attributed to John of Flanders, and is undoubtedly a Spanish work.

20.1. # PEDRO BERRUGETE.

The greatest of the primitive Castilian painters was born probably towards the middle of the 15th century, and died, we may take it, a few days previous to 6th January, 1504. He visited Italy, as may be gathered from his style, and according to ancient genealogical notices. The first documentary evidence of his existence in Castille is the payment made to him for work done in the tabernacle of the Cathedral at Toledo in 1483; he received other payments from the same church in 1489 and 1495. In 1499, having evidently completed the magnificent reredos of Saint Thomas of Avila, he began painting that of the cathedral in the same town; that work was interrupted by his death. It is said that he was Court Painter to King *Philip the Handsome*, but the painter died before Don Philip of Spain ascended the throne. He was the father of the greatest of Spanish sculptors, Alonso de Berruguete. Justi wrote of Pedro Berruguete: "He surpasses all the Spanish primitive painters by the forceful originality of his conception and the brilliance and vigour of his colouring." He is said to have been influenced by Signorelli and Melozzo, and others have pointed out Venetian influences in his works.

Documentos de la Catedral de Toledo, Donación Zarco—publications and notes by F. J. Sánchez Cantón, 1916, I., pp. 21, 22. Allende Salazar: *La familia Berruguete*, *Bol. de la Soc. Castellana de excursiones*, 1915, VI., p. 194. Marti Monsó: *Estudios Histórico-Artisticos*, pp. 104–8. Bertaux, in *Histoire de l'Art*, IV., 2nd part, pp. 918–19.

20.1. [Pedro Berrugete]

14 Portrait of the Artist. [1 S.R. S.]

Panel, 14½ by 9½ in. (0.36 × 0.24)

(Lent by Don José Lázaro, Madrid)

This seems to be a fragment of a larger panel. The figure wears a loose coat with open collar and a shirt underneath; the hair is long, and he wears a cap; the features are young and healthy.

The characteristics of the painting, the position of the head, and the direction of the glance go to prove that this is a portrait of the artist. The historians of Spanish painting are agreed that it should be attributed to this great Castilian painter.

Published in *Bol.*, 1900, IX. p. 49; and by Bertaux, in *l'Histoire de l'Art*, IV., p. 919, fig. 618, who considers it "very remarkable."

VALENCIA SCHOOL.

15 San Vicente. [2 S.R. E.]

Panel, 57 by 21 in. (1.44 × 0.53)

(Lent by Cyril B. Andrews, Esq.)

Small full-length figure in deacon's vestment. His right hand rests on a transverse cross; the palm branch in his left. An Oriental at his feet. Gilded and stamped background, cusped, with mouldings above.

FERNANDO GALLEGO.

Gallegos, or Gallego, one of the most famous Spanish painters of the 15th Century, was probably a native of Salamanca. In Zamora he painted, before 1467, the retable of Cardinal Mella. On Feb. 23, 1473, he signed a contract to paint six retables at Coria. No other document exists earlier than 1507. Some critics think that certain works attributed to Fernando were in fact painted by Francisco Gallegos (or Gallego), who was probably his son. But, in the words of Bertaux, "even if there were two Gallegos in actual life, there is only one in art-history." It is obvious that the influence, direct or indirect, of Petrus Christus and D. Bouts, the Flemish painters, is to be detected in the works of Fernando Gallegos. He is eminently Spanish, as we see from his vigorous treatment and realistic tendency.

16 Chaos. [1 S.R. W.]

Panel, 61 by 44 in. (1.54 × 1.11)

(Lent by Sir Herbert Cook, Bart.)

An irregular geometrical design with four concentric blue and red alternating circles, which are edged with gold, and contain Cherubim and Seraphim. A figure of the Eternal in the upper mandorla. Inscribed in large letters: "CAHOS."

Companion picture to Nos. 17, 18, and 19, which are portions of a large retable, now at Richmond and formerly the altarpiece of the Cathedral at Ciudad Rodrigo, which would have risen to a height of 60 feet from the floor of the cathedral and been 25 feet wide. Twenty-two upright panels, now at

Richmond, illustrate "Scenes from the Creation" and "The Life of Christ": none of them is signed. The three panels containing half-length figures of Apostles have a gold background with an architectural setting. During the Peninsular War the English Army, under the Duke of Wellington, undertook the siege of the fortress. The western portal of the cathedral was blown in, and the reredos was greatly injured. Some twenty-nine panels survived, and were sold to a local dealer in 1879. The arcading of each section was gilded, and each portion separated from the adjoining one by a gilded column. Painted about 1480.

20.1. [F. Gallego]

17 **Saint Andrew and Saint Peter.** [2 S.R. W.]

Panel, 32¼ by 43¼ in. (0.81 × 1.09)

(Lent by Sir Herbert Cook, Bart.)

On the left Saint Andrew, with the cross of his martyrdom held before him. On the right Saint Peter, holding the keys and an open book.

Companion picture to Nos. 16, 18 and 19.

Exhibited at the Grafton Galleries, 1913, No. 14.

20.1. [F. Gallego]

18 **Saint Bartholomew and Saint John the Evangelist.** [2 S.R. W.]

Panel, 32¼ by 43¼ in. (0.81 × 1.09)

(Lent by Sir Herbert Cook, Bart.)

On the left Saint Bartholomew, holding two knives in his right hand. On the right Saint John, holding in his left hand the chalice from which issues the serpent.

Companion picture to Nos. 16, 17 and 19.

Exhibited at the Grafton Galleries, 1913, No. 17.

20.1. [F. Gallego]

19 **Saint Mark and Saint Thomas.** [2 S.R. W.]

Panel, 32¼ by 43¼ in. (0.81 × 1.09)

(Lent by Sir Herbert Cook, Bart.)

On the left Saint Mark, his head nimbed, holds an open book. On the right Saint Thomas, wearing the cap of a carpenter, holds the Virgin's girdle in his outstretched hands.

Companion picture to Nos. 16, 17 and 18.

Exhibited at the Grafton Galleries, 1913, No. 20.

HERNANDO YÁÑEZ DE LA ALMEDINA.

Said to be a native of La Almedina, in the centre of the region of La Mancha. The first reference to his life would seem to be made when, in the studio of Leonardo, the sum of five gold sovereigns was paid to "Ferrando Spagnolo, Painter," on 30th April, and on 30th August, 1505, for his assistance in painting the "Large Room." In 1506, in the company of Fernando Llanos, he is seen at Valencia painting the reredos of Saint Cosmo and Saint Damian. On 1st March, 1507, they sign an agreement for the painting of the doors of the reredos. From the end of 1510 his name disappears from the accounts of the cathedral at Valencia. In 1531 he had planned for the paintings of the Albornoz family chapel in the cathedral at Cuenca, which, by 1536, were already completed; one of the pictures was dated 1526.

With a Spanish and personal accent he introduced into the Peninsula the art of Leonardo. "He is, perhaps," to quote Tormo, "the sole great painter of the Renaissance, with the exception of the great Italian masters." Bertaux points out the realistic character of some of his scenes, "examples of popular realism," which seem to herald *Ribalta*.

Palomino: *Vida*, No. 34.
Ceau: *Diccionario*, Sanchis Sivera, "*Pintores medioevales de Valencia*," 135-6.
Bertaux: *Le retable monumental de la cathédrale de Valence*, "*Gazette des Beaux-Arts*," 1907, II.; *Les peintres Fernando et Andrés de Llanos à Murcie*, id. 1908, I.

20 Saint Catherine. [1 S.R. S.]

Panel, 83 by 44 in. (2.10 × 1.11)

(Lent by the Marquis of Casa-Argudín, Madrid)

Standing erect, full size, with the right hand on the hilt of a sword which rests on the wheel of martyrdom broken by angels; she gathers her robe in her left hand. She wears clothes of Arabic material, of which this painter was always extraordinarily fond—rich old materials, perhaps of the 14th century, so minutely and so truly painted that their Kufic and Nesji characters can be read—a gold and jewelled belt, pearl necklace with rich settings of sapphires and garnets. Behind, a stone parapet; above, the royal crown and the palm on a book; in the background, a building distinctly Spanish

in appearance and built of layers of red and white bricks. There is remarkable grace in the figure ; the colours are pure, with all the beauty of enamel.

From the Valencian Collection of the Counts of Creixell, from whom it was acquired by the artist Don Vicente Peleguer, who sold it to its present possessor.

Tormo : *Yáñez de la Almedina el mas exquisito pintor del Renacimiento en España, Bol.*, 1918, p. 198, plate 105.

LUIS DE MORALES ("*THE DIVINE*").

He was probably born at Badajoz in 1517, although the date is far from certain. It seems that he made his apprenticeship in Seville and Toledo, and that he was a miniature painter, in addition to being a painter in oils. His "Virgin with the Little Bird" is dated in 1546. In 1547 he entered into an agreement for works to be painted at Cáceres ; in 1554 he was living at Badajoz, when a son was born to him ; in the same year he was working in the cathedral of that city ; from 1565 to 1570 he painted the reredos of Arroyo (Cáceres) and that in St. Martin's at Plasencia. Before 1568 he painted the triptych of the Patriarchs' College (Valencia). In 1569 he went to Palencia to appraise some glass windows ; in 1575 he sold a vineyard. He is supposed to have had, in 1581, an interview with Philip II., by whom it is said he was expelled from the Court because he was wearing showy garments. But, seeing that he was old and poor, the king granted him a pension. He is said to have died in 1586. He was the most popular ascetic painter in Spain. His art, sometimes exquisite, always sincere, had a great influence, and he was much imitated. His life, if we may believe the fragmentary documents which are left, was regular and peaceful ; with real love, with devotion, he fixed on canvas and panels of brilliant colouring the religious fervour of the Spanish people in the days of Philip II.

Palomino : *Vida*, No. 20. Tormo : *Museum*, 1917, VI.

[L. de Morales]

21 The Fifth Sorrow of the Virgin. [I. S.]

28 by 20½ in. (0.70 × 0.50)

(Lent by the Bishop of Madrid-Alcalá)

Mary, wearing a white hood and a blue mantle, is lamenting over the dead body of her Divine Son ; she is holding His head with her right hand, and her left is wrapped in the shroud. The right cheek of Mary touches the temples of Jesus.

This Fifth Dolour is perhaps earlier than the panel which follows (No. 22). The composition proceeds from a Flemish style of painting, many versions of which abound in Spain. In the following picture, however, both faces are not touching one another ; on the contrary, some distance separates them ; this may be explained from an evolution of this type. In this the head of Jesus is better proportioned and more appealing ; it is less disfigured in death.

Tormo : *El Divino Morales*, "*Museum*," No. VI. of 1917. It did not appear in the Catalogue of the Morales Exhibition at the Prado Museum in 1917, but was then exhibited.

22 The Fifth Sorrow of The Virgin. [II. E.]

Panel, 33 by $23\frac{3}{4}$ in. (0.83 × 0.62)

(Lent by Don Ramón de la Sota, Bilbao)

The Virgin, seen at half-length, is wearing a white tunic ; and a blue mantle surrounds her head and casts a shadow over her eyes ; with the left hand she is holding the pallid head of Christ, now dead ; with her right hand she supports the Redeemer.

It is of interest to point out the violent contrast between the beauty and the sweetness of Our Lady of Dolours and the tragic face of Christ dead. The treatment of the beard and hair is typical of Morales as a miniaturist.

Tormo : *loc. cit.* (with reproduction).

ALONSO SÁNCHEZ COELLO.

Born at Benifayó, and baptized at Alquería Blanca (Province of Valencia), about 1530 ; in 1564, at Madrid, he had a daughter ; on 26th January, 1571, he was appointed Court Painter to the King. In 1578 he signed the "Santa Catalina" (No. 1144 at the Prado Museum) ; in 1579, the portrait of Isabel Clara Eugenia (No. 1137) ; in 1582, the "San Sebastián" at the Monastery of San Jerónimo (Madrid). February 1583 is the date of the letter of recommendation from Cardinal Granvela, in which he writes that Alonso Sánchez was educated for some years at his house with Antonio Moro. As a reputed painter at Madrid his progress was watched until his death, which occurred on 8th August, 1588. Such is the documentary evidence. Further particulars are in existence, but as they relate to the same localities and years they are not here detailed. Owing to his second surname, according to the statement of the Ambassador Pérez de Tavora, and because Granvela says in the letter above mentioned that he

showed him the papers relating to his birth and noble descent in Portugal, and because Gálvez de Montalvo refers to him in a novel as the Lusitanian Coello, a distinguished Portuguese critic has recently again raised the controversy as to the Portuguese origin of Alonso Sánchez. Apparently finality is not yet reached. Coello was above all a portrait painter. Distinction and feeling, restrained colouring, and truth to nature are the characteristics of his portraits, from which Velázquez learnt much.

There is no special account of Sánchez Coello. Alvarez de Baena and Zarco del Valle have published opinions and documents. Tormo: *La Pintura Española en el Siglo XVI.*; Sentenach: works cited; Mª Rablot: *Portraits d'Infantes*, Paris, 1913; Sánchez Cantón: *Los Pintores de Cámara de los Reyes de España*, 1916, pp. 40–5; and J. Allende and Sánchez Cantón; *Retratos del Museo del Prado*, Madrid, 1919.

20.1. → [A.S. Coello]

23 Wenceslaus, Archduke of Austria.[1]

Canvas, 39½ by 32 in. (1.00 × 0.81)

(Lent by H.M. the King of England)

Half-length, life-size, standing towards the right, wearing a dark doublet over a crimson vest, a black cap with a red feather in it; a chain round his neck; his left hand on the hilt of his sword.

The Archduke (born 1561, died 1578) was the sixth son of Maximilian II., Emperor of Germany, and Mary of Austria, daughter of Charles V.

Formerly in the Collection of Louis Philippe, and purchased May 13, 1853, No. 304, by Queen Victoria.

Exhibited at Leeds, 1868, No. 265.

Catalogue of the Exhibition of Spanish Old Masters at the Grafton Galleries, 1913-14, No. 81.

20.1. [A. S. Coello]

24 Rudolf, Archduke of Austria. [I. N.]

Canvas, 38¾ by 31½ in. (0.98 × 0.80)

(Lent by H.M. the King of England)

Half-length, life-size, standing towards the right, wearing a dark greenish vest with gold buttons and light

[1] Not exhibited.

sleeves, light quilted trunks and a narrow ruff; his right hand on his hip. Inscribed "ANNO ÆTATIS SUAE XVI." Signed, and dated 1567.

The Archduke (born 1552, died 1612) was the second son of Maximilian II., Prince of Hungary, and afterwards Rudolph II., Emperor of Austria.

Formerly in the Collection of Louis Philippe, and purchased at the sale in May, 1853, by Queen Victoria.

Catalogue of the Exhibition of Spanish Old Masters at the Grafton Galleries, 1913–14, No. 82.

24a Princess Juana of Austria. [I. N.]

Canvas, 37½ by 27¼ in. (0.95 × 0.69)

(Lent by H.M. the King of England)

Three-quarter length, standing and turned to the left. In a black dress trimmed with gold and low-cut. A gold and jewelled necklace; a small black head-dress; high collar. Her right hand to her waist; her left touches a chair. Green curtain in the left background.

25 Ernest, Archduke of Austria. [I. N.]

Canvas, 39 by 31⅝ in. (0.99 × 0.80)

(Lent by H.M. the King of England)

Half-length, life-size, standing towards the left, wearing a dark vest with gold buttons and light sleeves, light-coloured quilted trunks and a narrow ruff; his left hand on the hilt of his sword. His name and his age, 15, inscribed at the top.

The Archduke (born 1553, died 1595) was third son of Maximilian II.; and Governor of the Low Countries.

Formerly in the Collection of Louis Philippe, and purchased at the sale, May 13, 1853, No. 303, by Queen Victoria.

Catalogue of the Exhibition of Spanish Old Masters at the Grafton Galleries, 1913–14, No. 85

20.1.

26 Don Diego, son of Philip II. (I. S.)

Canvas, 43¾ by 35¾ in. (1.11 × 0 90)

(Lent by Lord Northbrook)

Full-length and life-size portrait, full face; he wears a white costume with lace collar and cuffs, rose pink shoes. The complexion is pale, even sickly-looking. From the double gold chain which he wears hang a crucifix, a heart-shaped ornament, a medallion of the Virgin and Child, and other trinkets; with the left hand he is holding the reins of a toy horse, and in the right hand a small lance; the floor is of red tiles; on the left a door opens on to a balustrade. On the left jamb of the door we read the signature of *Alfonsus Sancius F.* 1577, and along the top, *Don Diego de Austria Infante.*

This is a characteristic portrait, painted in grey tones; it set the type which was thereafter followed in the painting of youthful Infantes by Pantoja de la Cruz, Bartolomé González, and in some degree even by Velázquez himself.

Sánchez Coello painted the portrait of the same prince, wearing a costume of embroidered pink satin and breeches, on 20th April, 1582; that painting was taken to Flanders, and it is not known to exist to-day.

Prince Don Diego was the son of Philip II., by his fourth wife, Anne of Austria, and was born on 12th July, 1575; he died of smallpox on 21st November, 1582. He is here rendered as if about 5 or 6 years of age.

This picture comes from the collection of Louis Philippe. It was (No. 139) exhibited at the Grafton Gallery in 1893; and at the New Gallery in 1895 (No. 88).

20.1. [A. S. Coello]

27 Don Iñigo Hurtado de Mendoza, Fifth Duke del Infantado. [I. N.]

Canvas, 55 by 37 in. (1.39 × 0.93)

(Lent by the Marquis of Valverde, Madrid)

Wears a cuirass of steel damascened in black and gold,

the insignia of the Order of Santiago, point lace collar, high-crowned hat with plumes and pearls; his left hand rests on the hilt of his sword, and he holds a key in the right; on a table is his plumed helmet.

Pendant to the following exhibit (No. 28). In the first Catalogue of the Osuna Sale this portrait was supposed to represent Don Juan Téllez Girón, second Duke of Osuna; in the second edition, however, in view of the fact that that nobleman never was a Knight of Santiago, the portrait was held to be one of the fifth Duke del Infantado. We catalogue it as that, but nevertheless regret that "all the most probable data" are not correlated in support of this contention; and we must point out that in the records of Santiago the name of the Don Iñigo de Mendoza, who was living in those days, does not appear otherwise than as of a native of Granada, *circa* 1560, and belonged to the Tendillas branch of the family. Moreover the key is certainly too ingenious a symbol for a key-bearer of a military order, since in other portraits it is given no other interpretation than that it sometimes denotes a court official, or more often the governor of some fortress. Returning to Don Iñigo Hurtado de Mendoza, we may add that he was the son of Don Diego, Marquis del Cenete, and of Doña María de Mendoza; that he was born in Guadalajara on 15th March, 1536; that, when sixteen years old, he was married to Doña Luisa Enríquez; that he was the first to bear the title of Count of Saldaña; and that, in 1566, he inherited from his grandfather that of Duke del Infantado; that he was Knight of the Order of the Golden Fleece by reason of services rendered to Philip II.; and that he died where he was born on 29th August, 1602.

The same person, more advanced in years, and wearing the collar of the Golden Fleece, was painted on another canvas, apparently of the Venetian School, which likewise belonged to the Osuna family.

Sentenach: 1st and 2nd Ed. of the 1896 *Catálogo de la Venta de Osuna*, p. 145; and in *Ilustración Española y Americana*, 30th June, 1896. Biographical information is taken from an unpublished genealogy of the Dukes del Infantado in the National Library at Madrid.

28 Doña Luisa Enríquez de Cabrera, Duchess del Infantado. [I. N.]

Canvas, 55 by 37 in. (1.39 × 0.93)

(Lent by the Marquis of Valverde, Madrid)

She wears a rich costume trimmed with lace and pearls; point lace ruff, and cuffs of the same material;

sleeves of brocade, slashed to show the under-sleeves; she holds a half-open fan in her right hand, and a handkerchief in her left; her elbow is resting on the back of a chair; imposing tapestry in the background.

When Sentenach published the *Catálogo de la Venta de Osuna*, he identified this portrait with that of Doña María de Velasco, wife of the second Duke of Osuna, as evidently a pendant to the preceding one (No. 27), then considered to be that of the Duke of Osuna; he pointed out, moreover, that she was the same lady who, when a child, was painted together with a dwarf, as seen in picture No. 29 here, and resembled a portrait supposed to be that of Catalina Micaela, Infanta of Spain, No. 1040 of the Prado Museum. In the second edition of the *Catálogo* his identification differed, and he then held the opinion that the portrait was of Doña Luisa Enríquez de Cabrera, wife of the fifth Duke del Infantado, without giving any reasons for his having so altered his opinion. It is established that No. 1040 in the Prado Museum is a portrait of Catalina Micaela, but it would be going too far to seek in superficial resemblances a perfect identification, because, whilst advancing in years, the features of the Infanta altered in the way that is revealed to us by No. 1139 in the same Museum. Let us, however, on the responsibility of Sentenach take it that there is identity between this lady and Doña Luisa Enríquez, daughter of the Admiral of Castille—she married very young he who was to become the fifth Duke del Infantado. She died on 18th February, 1603, at Guadalajara. She was the mother of twelve children.

Sentenach observes: "The question has been much discussed whether canvases of such beauty ought to be ascribed to the brush of Sánchez Coello."

Sentenach: *Catálogo de la Venta Osuna*, 1896, p. 143; Id, 2nd Ed.; Id., *Ilustración Española y Americana*, 30th June, 1896. A reproduction was published on 30th April, 1916, in the Sale Album, *La Pintura en Madrid* (1907). The biographical data are borrowed from the genealogies in the National Library in Madrid.

Alonso Sánchez Coello
20.1.

29 The Infanta Catalina Micaela, with a Dwarf. [I. W.]

Canvas, 59 by 49½ in. (1.49 × 1.25)

(Lent by the Duke of Montellano, Madrid)

The Infanta appears to be some eight or nine years of age. She wears an ample blue costume, with gold

trimmings; the collar is frill plaited with point lace, the sleeves are of white brocade; she wears jasmine flowers in her hair; she wears a necklace. A dwarf, of a sickly complexion, with a large head and bow legs, wears a green gown adorned with gold, yellow hose and white shoes. He presents to the Infanta a jar of Estremoz clay placed on a bowl of crystal and bronze. Bertaux discovered in this canvas the first idea of *Las Meninas*.

Catalina Micaela, daughter of Philip II. and of his third wife, Isabel of Valois, was born at Madrid on 10th October, 1567. She was married to Carlos Manuel, Duke of Savoy, on 11th March, 1583, and died at Turin on 6th November, 1597. There are in the Prado Museum three pictures which are certainly portraits of her. In one she is seen, at a younger age than in the picture now exhibited, by the side of her sister Isabel Clara Eugenia (No. 1138); in another, probably at the time of her marriage (No. 1040); and lastly, in the third one, at a more advanced age (No. 1139). There is another portrait at the Augsburg Museum, the authenticity of which is not disputed. The identity, however, is not proved of the most beautiful of all, the *Dama del Armiño* (Lady with an Ermine Fur), by El Greco. (Stirling-Maxwell Collection, London.)

This canvas was exhibited, and regarded as a portrait of the Duchess of Béjar. Sentenach, who made this known in the "Osuna Sale Catalogue" (Madrid, 1896), from its resemblance to another lady of the same collection (No. 28 of the present Exhibition), first supposed the portrait to be that of the wife of the second Duke of Osuna, and later that of the wife of the fifth Duke del Infantado, and lastly, relying on a copy of an inventory drawn up in 1601, as that of Doña Juana, Duchess of Béjar, daughter of the Duke and Duchess del Infantado. Nevertheless, with singular intuition, he also indicated that the resemblance was very great with the lady painted in No. 1040 of the Prado Museum, then supposed to be that of Catalina Micaela. As it has been finally proved that the canvas in the Prado is a portrait of Catalina Micaela, the picture now exhibited (in which she is painted together with a dwarf) must likewise be considered as being another of her.

Exhibited, Madrid, 1918, No. 4.

Sentenach: *Cat°.*, quoted 1st and 2nd edits., 1896; Id. *La pintura en Madrid.*

Allende-Salazar and Sánchez Cantón: *Retratos del Museo del Prado, Madrid*, 1919, pp. 105-107, where the identification referred to was put forward.

20.1.

30 Prince Don Carlos, son of Philip II. [I. S.]

Canvas, 45 by 35 in. (1.14 × 0.90)

(Lent by the Count of Villagonzalo, Madrid)

He is wearing a white doublet with ermine collar, a small ruff of point lace, and the collar of the Order of the Golden Fleece. His hands are ungloved; he is holding with the right hand the bejewelled hilt of a dagger, and with the left hand that of a sword; in the background, to the right of the head, is painted, in vivid Spanish red, "AETATIS SUAE XXII." Therefore, the portrait must have been painted in the year 1567, one year before the death of the Prince.

Prince Don Carlos, son of Philip II. and of his first wife, Mary of Portugal, was born at Valladolid on 8th July, 1545, and died at Madrid on Saturday, 24th July, 1568. He had in him all the physiological defects, aggravated by constant suffering, of both the Austrian and Avise families; he was an invalid almost from the day of his birth, and abnormal. His life was strange, and his death mysterious.

This canvas may be only a studio copy.

Published by Carderera in the *Iconografía Española* (Madrid, 1855–64), p. lxxvii. It then belonged to the Count of Oñate. It was criticised by K. Justi in his "Miscellaneum," (Vol. II., p. 61, of the Spanish translation: *Los Retratos del Principe Don Carlos*).

JUAN PANTOJA DE LA CRUZ.

He was born in Madrid towards 1549; he declares in his will that he studied painting with Sánchez Coello, whom, it appears, he succeeded as Painter in Ordinary. He was the most popular and sought after of Court painters, and became an owner of property and a man of means. Owing to some serious illness he made his will in 1599. He had not then attained his greatest triumphs, which were achieved a few years later, when the rich fashions that set in gave him free scope for his talents as a painter of jewels and brocaded dresses. He died in Madrid on

26th October, 1608. As the disciple and successor of Sánchez Coello, Pantoja excelled in portrait painting. Although he never quite gave up religious subjects, he devoted most of his activities to portraying the Royal Family and the Court.

Palomino : *Vida.*
There is no complete monograph on this painter.

31 Philip II. [II. E.]

Canvas, 72 by 38¼ in. (1.82 × 0.97)

(Lent by H.M. The King of Spain)

The spectral figure of Philip II., a few months before his death. He is seen standing in a vacillating attitude. He wears black Court dress, with short cloak, and a sword; the collar and cuffs, of plaited linen, relieve the contrast between his dark costume and the ivory-like whiteness of his face and hands. He wears a high-crowned hat. The insignia of the Golden Fleece shines on his breast, and adds to the imposing gravity of the portrait; his right hand, in which he holds his gloves, is resting on the arm of a chair; and to his left is seen the pedestal and base of a huge column half hidden by heavy tapestry.

This is the masterpiece of Pantoja; he has succeeded in giving us the portrait of Philip II. during the gloomy days of the Escorial. The value of the painting lies more in its conception and poetic charm than in its technique. It suggests a comparison with the "Philip II. in armour" by Titian, in the Escorial Library; there the King is seen in the bloom of his youth, when he used to invite his painter to paint gay mythological subjects. The Philip II. by Pantoja is awaiting death in the pangs of fear.

Philip II., son of the Emperor Charles V. and of Isabel of Portugal, was born at Valladolid on 21st May, 1527. He was married to Mary Tudor, from 25th July, 1554, to 17th November, 1558, when he was left a widower. He was very fond of the fine arts, and particularly of painting, on which he had opinions out of the common. He died at the Escorial on 13th September, 1598.

20.1.

32 Portrait (supposed) of the Countess Palavicino. [I. W.]

Canvas, 61 by 47½ in. (1.54 × 1.20)

(Lent by Mrs. Arthur James)

Nearly full-length, standing, and turned towards the right. In a dress of old gold elaborately embroidered in black floriated designs. Her right hand on her hip; her left, resting on a pedestal and holding a branch of a rose-tree, yellow gloves, and a kerchief. Fair hair; a coronet, white feathers, and a red rose on her head.

In the Palavicino Grimaldi Collection, Rome, until 1899. Later in the Quilter Collection, and exhibited at the Royal Academy, 1908, No. 117. At one time attributed to Velázquez, and at another to Bernardo Strozzi.

Sir Claude Phillips in the *Daily Telegraph*, Nov. 4, 1920.

20.1. [Juan Pantoja]

33 Margaret of Austria, Queen Consort of Philip III. [I. N.]

Canvas, 83½ by 51¼ in. (2.11 × 1.30)

(Lent by His Majesty the King of England)

Whole-length, life-size, standing towards the left, wearing a white dress richly embroidered, with slashed sleeves, and a large ruff; with her right hand she touches the illuminated prayer-book on the table on the left.

Margaret of Austria was born 1584, died 1611.

Formerly in the Collection of James II.

Exhibited at Leeds, 1868, No. 423.

Catalogue of the Exhibition of Spanish Old Masters, at the Grafton Galleries, 1913–14, No. 75.

EL GRECO
(Domenico Theotocopuli).

He was born at Candia, in the Island of Crete, about 1548 ; he studied under Julio Clovio, the miniature painter ; he visited Italy, and for some unknown reason he came to Spain. In 1577 he was already at Toledo ; it was there he became famous as a painter. His friend and admirer, Fray Hortensio Paravicino, wrote of him with justice : "Crete gave him birth and Toledo his brushes."

Although a foreigner, no one knew better how to place on canvas the spiritual life of Spain towards the end of the 16th century—such as we see it to-day. His was a strange personality—a mystic in his art, a sensualist in his life His technique, although Venetian in origin, was evolved along strongly original lines. He died on 7th April, 1614.

Early critics always gave the greatest praise to his portraits, but avowed themselves nonplussed before his larger compositions. Modern artists and thinkers have made him the object of a cult.

The following works are quoted from a most abundant bibliography :—

Palomino : *Vida.*

Cossío : *El Greco*, Madrid, 1608 ; Id. *Lo que se sabe de la vida del Greco*, Madrid, 1914. F. B. San Román : *El Greco en Toledo.* M. Barrès : *Greco, ou le secret de Tolède.* P. Lafond : *Le Greco,* Paris. Meier-Graeffe : *Greco peintre baroque,* 1912. Bertaux : *Notes sur le Greco,* "*Revue de l'art ancien et moderne,*" June 1911, Dec. 1912, Jan. 1913. A. L. Mayer : *El Greco,* 1911.

34 Salvator Mundi. [II. S.]

Canvas, 28¼ by 22 in. (0.71 × 0.55)

(Lent by the Duchess of Parcent, Madrid)

Christ, half-length, full face, is giving His benediction. He wears a loose red tunic, open at the neck, and an ample blue mantle over the left shoulder. To the right, and below His left hand, the Globe. Greenish-grey background.

Work of the second period (1594–1604) of El Greco, and admirable. Similar to the one reproduced by Cossío, op. cit. p. 85 (bis), as belonging to the heirs of L. Ibarra.

No. 120 of the Exhibition of Paintings at the Grafton Galleries.

20.1. —7

35 Christ Embracing the Cross. [II. S.]

Canvas, 41⅞ by 33¼ in. (1.11 × 0.84)

(Lent by Don Aureliano de Beruete, Madrid)

Rather more than half-length; Christ, wearing a red tunic and a blue mantle, is embracing the Cross; His eyes, full of tears, are turned towards Heaven; His face is ascetic and full of spirituality; in the background are seen lead-coloured heavy clouds; His face and hands have the lividness of death. Signed in Greek characters low down on the Cross.

It belongs to the second period of the painter. Amongst the nine or ten versions which are known of this composition, this one, in the judgment of Cossío, is the best. Since the publication of Cossío's book, another version has been found, less than half-length, and equally magnificent, in the Church de la Merced, at Huete (Cuenca); and two or three more of a lesser interest.

Cossío: op. cit., pp. 190–1, 566, plates 33, 33A.
No. 4 of the Greco Exhibition at Madrid in 1902.

[El Greco]

20.1.

36 Portrait of the Artist. [II. N.]

Canvas, 23¼ by 18½ in. (0.59 × 0.46)

(Lent by Don Aureliano de Beruete, Madrid)

"A bald-headed and thin-bearded man, wasted rather than old," so writes Cossío, "of a sickly appearance expressing much suffering. The head is fine in its execution, and conveys an extraordinary suavity and sweetness of temperament, and remarkable for the moral traits expressed. It is one of the few portraits by him which looks at us full face, and the penetrating sweetness of the glance is infinitely pathetic." He wears a loose fur-trimmed cloak. The picture is signed.

Cossío : op. cit. pp. 29–38, 417, 566, plate 117.
Beruete : *El Greco, pintor de retratos* (1913).
Bertaux : *Revue de l'art ancien et moderne.* "*Notes sur le Greco.*"

This picture comes from the Gallery of the Marquis of Heredia, where it was supposed to be a portrait of the artist.

No. 3 of the Madrid Exhibition of El Greco's Works in 1902.

No. 3, Toledo, 1913.

37 Fray Hortensio Félix Paravicino. [H. N.]

Canvas, 24½ by 19¾ in. (0.62 × 0.50)

(Lent by the Marquis of Casa-Torres, Madrid)

Bust. Out of a greenish ochre background emerges the fine meditative face of the famous Trinitarian preacher; seen against the black cassock, the sharp white lining of the hood accentuates the earnest look on the face.

This painting belongs to the beginning of the last period of El Greco, about 1605, since it represents Fray Hortensio younger by four or five years than in the marvellous portrait now in the Boston Museum.

Paravicino was born in Madrid in 1580. At five years of age "he could read Latin," as Lope de Vega puts it; "at ten years of age he was an expert logician; he was a little more than twenty when they made him a Master of Holy Theology, and he was Professor at Salamanca at twenty-one. . . . He was a most famous Orator in Holy Scripture and was called 'The King of Preachers and Preacher to Kings.'" A poet, influenced by the affected style of Góngora, he was, perhaps, amongst the most fervid and conscious admirers of El Greco, and dedicated to him no less than four sonnets, two on his tomb and one on the portrait of him by the painter, in which he writes :

"Thou rival of Prometheus in thy portraiture,
May'st thou escape his pain yet seize his fire,
This does my soul for thee most ardently desire.
And after nine and twenty years of life,
Betwixt thy hand and that of God she stands perplexed,
And doubts which is her body where to dwell."

—Quoted from the handbook of the Fine Arts Museum, Boston, 1918, p. 154.

Paravicino died in 1633.

Cossío : op. cit. pp. 439–443, 567, plate 130.
No. 17 in El Greco Exhibition of 1902.

20.1.

38 A Trinitarian. [II. N.]

Canvas, 36¼ by 33½ in. (0.92 × 0.85)

(Lent by the Marquis de la Torrecilla, Madrid)

"His Paternity the Prior," as Cossío pleasantly calls him, is seen sitting in a chair studded with brass nails; his right hand is resting on the arm, and in the left he holds his spectacle-case. A robust Trinitarian, there is not much asceticism in his figure. "The eyes, the eyebrows, the forehead, the hair are of the finest," writes Beruete, "and about the mouth can be noticed those touches of a carmine hue so typical of the painter." Traces of restoration can be noticed, particularly in the right hand.

In the opinion of Cossío, this portrait has an equal importance with that of Cardinal *Niño de Guevara* and with that of *Paravicino* at Boston. As to period and technique it may be compared with the latter, and was perhaps painted as a pendant to it.

Cossío: op. cit. pp. 443–4, 575, plate 132.
Beruete: *El Greco, pintor de retratos*, Toledo, 1913, pp. 19–20.

20.1. [El Greco]

39 The "Glory" of Philip II. [II. S.]

Canvas, 56 by 43¾ in. (1.42 × 1.11)

(Lent by H.M. The King of Spain)

This picture is of a strange and complicated composition; we see in the upper part of the sky the sacred monogram adored by angels borne on clouds. In the lower part in the middle distance, to the left, is a group of penitents imploring pardon; to the right people are seen coming out of a vaulted building and passing over

a bridge, while others throw themselves into the water. In the foreground, to the right, we see the open jaws of some monster, symbolising Hell as represented in the feeling of those days. Near the entrance to Hell, Philip II., dressed in black, kneels inwards towards the left. His hands are folded, and he looks up to Heaven. At his side, but more to the left, kneels an Emperor in ermine-trimmed mantle. Facing is a Pontiff, accompanied by a large number of figures.

Father Santos, in his *Descripción de El Escorial* (Madrid, 1657) called this picture *La Gloria de Greco*, and he attributed the same to an inspiration from the text in Saint Paul: *In nomine Jesu omne genuflectatur Coelestium, Terrestrium et Infernorum.* Cossío (p. 315-22) considers such interpretation to be likely, and believes that the picture was painted by order of the Community of the Escorial after the death of Philip II., perhaps to place it on his tomb to match *La Gloria* by Titian. Justi and Cossío praise the picture as a marvel of colouring. Poleró gave it the erroneous title of *Sueño de Felipe II.*

40 Saint Louis, King of France, [H. W.]

Canvas, 50¾ by 36¼ in. (1.28 × 0.92)

(Lent by the Marquis de la Vega-Inclán, Madrid)

Threequarter-length, life size. He wears a complete suit of damascened gold armour; the right forearm is bare; his white shirt can be seen at the elbow; a red cloak falls over his chest from the right shoulder; the face looks ghostly; he is beardless; his hair is long, and he wears a crown. He holds in his right hand a gold sceptre, with a hand-of-state, which is traditional in regard to the Kings of France. In his left hand is another sceptre, surmounted by the fleur-de-lys. On a table on the right is his helmet. In the right background is a pedestal. In the left is a mountainous

landscape, with Toledo seen in the distance, and the Alcázar and the tower of the cathedral; on a hill a Turkish city; a Calvary on a hill on the left. Lurid sky.

The figure of Saint Louis closely resembles that in the picture (No. 1729B) in the Louvre, the background of which is blurred.

Cossío supposes that the Louvre canvas belongs to the artist's second period (1594–1604). That here exhibited is of the third period. The page-boy in the Louvre canvas was, perhaps, here omitted in order to simplify the composition.

The proof that the Louvre version represents Saint Louis (or Louis IX.), and not Saint Ferdinand or Ferdinand the Catholic, lies in the fact that the sceptre which is held in the right hand is a typically French hand-of-state. Moreover, in the background, and farther away than Toledo, is seen a Turkish city—and most probably Jerusalem; this recalls the Crusade in which Louis IX. bore so brave a part.

Cossío criticises the Louvre picture on pp. 327–30 and 597 of his book, plate 56.

No reproduction has so far been made of the one now exhibited.

Sir Claude Phillips in the *Daily Telegraph*, Nov. 22, 1920.

20.1. [El Greco]

41 Saint Francis of Assisi. [II. N.]

Canvas, 75½ by 49¼ in. (1.90 × 1.25)

(Lent by the Colegio de Doncellas, at Toledo)

El Greco here represents the Saint of Assisi without that traditional sweetness which we find in so many Italian pictures. Saint Francis is kneeling against a background undefinable in its darkness. He is deep in meditation upon a skull which he holds in his hands. He wears a brown cassock with cowl. To the left, and lower down, there is a friar kneeling in adoration. The signature appears in the lower right-hand corner.

This is the most original and characteristic of all the renderings of Saint Francis painted by El Greco. The work belongs to his last period (1604–1614).

Cossío: op. cit. p. 377, plate 102.

42 Saint Sebastian. [H. W.]

Canvas, 45¼ by 32 in. (1.14 × 0.81)

(Lent by the Marquis of Casa-Torres, Madrid)

Three-quarter length. Bound to the trunk of a tree, he is lifting towards Heaven his eyes full of sadness and tears; arrows are piercing his young yet emaciated body. The sky is overcast, of dark blue, with grey tints which harmonise with the death-like and greenish pallor of the flesh.

Of the artist's last period (1604–1614). This is the last of a series of Martyrdoms of Saint Sebastian. The first in date is that of the Cathedral at Palencia; Cossío points out the difference between the vigour and robustness of the former and the morbid debility of the one now exhibited.

Cossío: op. cit. pp. 360–70, 572, plates 91, 91*a*.
(It is there said by mistake that this picture belongs to the Marquis de la Vega-Inclán.)
No. 19, El Greco Exhibition, Madrid, 1902.
El Greco Exhibition, Toledo, 1913.

43 The Annunciation. [H. W.]

Canvas, 96 by 82¼ in. (2.43 × 2.08)

(Lent by the Marquis of Urquijo, Madrid)

In a room, vaguely defined, we see the Virgin Mary, wearing a red tunic and a blue mantle; she is kneeling at a praying-stool, and, astounded, listens to the Divine message; the Archangel Gabriel is wearing a white tunic and an ample yellow mantle, with wings of an eagle which are carefully rendered. Above, Glory appears to break through the picture; in the centre the Holy Ghost is descending; to the left are seen three Angels and Charity, with a child in her lap and another at her feet; in the middle there is a youthful Angel, and to the right Four Virtues are seated; we distinguish Faith with the Cross and

Prudence with the Mirror. The upper part of the painting has been cut away; that part is to-day the property of another owner.

Cossío, not without expressing some doubt about it, supposed this picture to belong to the first period—that it had been retouched and brushed; nevertheless, if it is not the last one, it is one of the last works of the Cretan painter, who left it unfinished. That explains the poverty of the accessories in the lower part of this canvas. For Greco was inclined to fill up his "Annunciations" with picturesque details, such as the vase with white lilies, a work-basket, etc. The retouching mentioned by Cossío would seem to be due to its having been worked upon by another hand. This is, doubtless, one of the canvases which, in the inventory of the studio effects of El Greco, drawn up after his death, are described as follows: "Pictures for the Hospital already begun." The hospital so mentioned is that of Saint John the Baptist, Outside-the-Walls, or of Tavera, at Toledo. In the chapel there, above the altar on the Epistle side, is seen the *Bautismo de Cristo*, by El Greco. On the Gospel side an *Anunciación* (of no value whatever) occupies the place for which this admirable canvas was most probably painted.

Cossío: op. cit. p. 575.

The inventory of the studio effects of El Greco was published by F. de B. San Román on pp. 189–98 of his book *El Greco en Toledo* (Madrid, 1910).

LUIS TRISTÁN.

Tristán was born in the neighbourhood of Toledo—in 1586, according to Palomino's calculations, as he was 54 years of age when he died in 1649. It is however believed now that his death must have taken place not later than 1640, and therefore he must have been born about 1577, if we accept as certain the above age at death. Although until 1613 we possess no documentary evidence regarding his work, we may take it for certain that Canvas No. 1276 at the Prado Museum is by him, and probably a portrait of one Luis Tristán, El Calabrés (perhaps the painter's father), which portrait was already to be seen at the Alcázar in 1600 in Madrid. Between 1613 and 1624 we have abundant notices regarding orders for paintings and signatures; in this latter year every trace is again lost of this painter, who was the most direct disciple of El Greco, however much he may differ from that master.

Palomino: *Vida*, 77. In our own days, with more goodwill than success, his life has been

studied by P. Lafond in the *Revue hispanique* (February 1916), and by P. Quintero in a paper dated 1919. San Román (*El Greco en Toledo*, pp. 70–73, 185) has published some documents; and again in *Documentos del Archivo de la Catedral de Toledo* we have an essay and notes by F. J. Sánchez Cantón, 1916. Allende-Salazar and Sánchez Cantón (op. cit. pp. 122–7) have suggested the identification of *El Calabrés* with the father of the painter, and that this canvas should be attributed to Tristán.

44 Christ on the Cross. [I. E.]

Canvas, 69 by 40½ in. (1.75 × 1.02)

(Lent by the Marquis of Casa-Torres, Madrid)

A sky covered with dark clouds; some trees, and a temple with tower and cupola. The Cross is of rough-hewn wood, and is shaped only where the feet and hands are represented and nailed. Christ is on the point of death. At the foot of the Cross are the skull and cross-bone of Adam, in accordance with mediæval tradition. To the right, rather more than half-length, and wearing a coarse grey tunic with the cowl, kneels Saint Francis in his habit and with the stigmata. His forehead is a receding one. His hands are crossed over his breast, and he is looking towards the Redeemer.

This is a characteristic work by Luis Tristán, although we do not see in it those red tints of which he was so prodigal. The influence of El Greco may be traced in the treatment of the loin-cloth and in the figure of Saint Francis. But Tristán reveals a measure of independence in renouncing the warm colouring and the greens and blues of which the Cretan painter was so fond. This canvas is perhaps amongst the last painted by Tristán; yet this Christ does not differ much from that in the Sacristy of the Chapel of the Doctors in the Cathedral of Toledo; it was perhaps painted by order of Cardinal Sandoval y Rojas, of whom we have a portrait by Tristán in the same chapel, and who died on 7th December, 1618.

FRANCISCO DE RIBALTA.

Ribalta was born in Castellón de la Plana, and was baptized on 25th March, 1551, or on 2nd June, 1555, as some doubt still exists about his certificate of baptism. We may now give up the idea that he was educated in Italy, inasmuch as it has been ascertained that he spent his youth in Castille. In 1582 he signed in Madrid the Hermitage picture. Visiting the Escorial and Madrid, examining Italian and Spanish pictures, and studying in particular the works of Navarrete (El Mudo), he developed his art. He had a strong leaning towards naturalism, and, therefore, became a realist. He found a peculiar means of controlling his light and shade; thus he was one of the precursors of the Tenebrosi. In 1603 he signed the enormous reredos of Algemesí (Province of Valencia), having copied his figure of "Santiago the Elder" from that by El Mudo which is in the Chapter House at the Escorial. He died in 1628, on 25th March.

Palomino: *Vida*, 61.
Tormo: *Revista critica Hispano-Americana*, 1916, I. and II.

20.1.

45 Saint Peter. [III. S.]

Panel, $63\frac{3}{8}$ by $25\frac{1}{2}$ in. (1.60 × 0.64)

(Lent by the Fine Art Museum, Valencia)

On a dark grey background we perceive the imposing life-size figure of Saint Peter, in profile, to the left; his beard and hair are turning grey; the flesh colour of the face is flushed, and likewise that of the hands and feet; his tunic is red and quite visible below the green cloak, which lends its tone to the whole of the picture, turning to white in the portions which are exposed to the light, and transparent in the shaded portions. We can distinguish the bronze key, which he holds as if to insert in a lock, and also a steel key.

This is the door, or perhaps one of its two panels, of the reredos which Ribalta was painting in 1627 for the Carthusian Monastery at Porta-Coeli. Perhaps the other panel was his no less majestic Saint Paul. There is something in these two pictures which recalls the "Evangelists" by Dürer at Munich.

46 Saint Luke Painting the Virgin. [I. S.]

Panel, 25½ by 15 in. (0.64 × 0.38)

(Lent by the Fine Art Museum, Valencia)

Portrait of the artist as Saint Luke. The Painter-Evangelist, in a brown cloak, is seated on a high stool, sideways, with a palette and pencils in his hands, and is turning his head towards the spectator; in front, towards the left, we see, half completed, the portrait of the Virgin, who, with a book in her hands, reading, appears towards the left; below, in the left foreground, the lion, the symbol of Saint Luke.

In the features of the Evangelist some have recognised the portrait of Ribalta by himself; this is a very reasonable hypothesis, if we consider the forceful expression and the direction of the glance. Dr. Mayer has expressed the opinion that this Saint Luke is a portrait of Michael Angelo; the undeniable resemblance is perhaps but a coincidence, and it does not suffice to invalidate the traditional identification.

This picture comes from the high altar of the Carthusian Monastery of Porta-Coeli. That reredos was painted in 1627.

Reproduced and criticised by L. Tramoyeres in *Los pintores Francisco y Juan Ribalta* in the *Archivo de Arte Valenciano*, III., No. 2, June–Dec., 1917, pp. 99–103.

47 The Adoration of the Shepherds. [I. S.]

Canvas, 61 × 81 in. (1.54 × 2.05)

(Lent by Don Laureano de Jado, Bilbao)

To the right is the Virgin, dressed in red and blue, holding the Divine Child, in white ample swaddling-clothes. In the stable stand several shepherds, in buff doublets and breeches; they are bringing offerings to the Divine Child. The stable of Bethlehem is of humble construction. In the distance, a landscape; on the door-step, a woman; in the foreground, a dog, and a young shepherd carrying a lamb on his shoulder; in the sky

are angels; in the centre, and to the right, some of them are chanting the Salutation, which they read from a scroll.

The colouring is warm; ochres, red and brown, predominate.

This is a pastoral scene such as Pedro Orrente used to paint; yet there is no picture by Orrente to equal the one now shown, so pleasant in its colouring, so orderly the composition, and so realistic the types. In this canvas the intention was to bring into relief certain light effects and reflections which were as rare in Orrente as they are characteristic of Ribalta the Elder.

Orrente and Ribalta were acquainted with, and influenced, each other.

20.1. [Francisco de Ribalta]

48 The Coronation of the Virgin. [1 S.R. E.]

Canvas, 68½ by 50⅜ in. (1.72 × 1.28)

(Lent by Don José Lázaro, Madrid)

The Virgin Mary occupies the centre of the picture; she wears a pink, brocaded tunic and a richly brocaded mantle; her hands are folded; her hair is wavy and parted in the middle; on the right sits the Eternal Father holding the World in His lap; on the left, Christ is seen with His legs and back enveloped in a cloak, with a banner in His left hand; they hold in their right hands, and over the head of the Virgin, a gold crown set with precious stones, over which is hovering the Holy Ghost. In the lower part, to the left, an angel bearing a wreath of flowers; to the right, a youth with a pipe, and behind is the head of a Cherub, also with a musical instrument.

The features of the Virgin appear to be in the style of Juanes, as also are those of Christ; the musician angel in the foreground is characteristic of Ribalta, and, for its realism, the best figure in the picture.

BARTOLOMÉ GONZÁLEZ.

His full name was Bartolomé González Lebraco, or Serrano; he was born at Valladolid in 1564; he was a pupil of the Italian painter, Patricio Caxesi. He entered the service of Philip III. in 1608, but it was not until 31st July, 1617, that he was appointed Painter to the King—thereby depriving of that honour an artist of much greater merit, Roelas the Sevillian. Bartolomé González was married in November 1611. Almost all his life was spent at Court, and he died in Madrid in 1627. Previous to the year 1600 we know nothing about his paintings, neither have we any documentary evidence regarding his life. Later on, documentary evidence goes to confirm what his paintings express, namely, that he was one of Pantoja's assistants, and his successor in the execution of work entrusted to Pantoja. The distance which separates Sánchez Coello and Pantoja is as great as that which separates the latter from Bartolomé González, who, in the opinion of Tormo, "had not the genius of Moro; neither was his modelling as good as that of Coello; nor can his impasto compare with that of Pantoja." Yet his painting is not without interest, if only we consider that it was he whom Velázquez eclipsed.

Palomino: *Vida*, 46. Zarco del Valle and P. Pastor: *Documentos*.

49 Cardinal Infante Don Fernando of Austria.

[III. E.]

Canvas, 108¼ by 58¼ in. (2.74 × 1.47)

(Lent by the Marquis of Viana, Madrid)

Full-length, standing, as a child of eleven years of age; he wears the robes of a cardinal, with biretta and a lace surplice, and an amethyst ring on the index finger of the right hand; he holds in the left hand a breviary. On the left side there is a large arm-chair, covered with brocade; on the right, a tapestry-covered table with a book on it; the hangings are sumptuous. Through an opening we perceive a garden sketched in the distance; bizarre architectural motifs with statues and a fountain. This picture is signed in the left foreground: *Barme: Gonçale, Pintor del Rey, F. 1621.*

Don Fernando, son of Philip III. of Spain and of his wife, Doña Margarita, was born on 16th May, 1609; when ten years of age he was made a cardinal; he was appointed Governor of

Flanders, and as a General had the good fortune to win several important battles, including that of Nordlingen; he died on 9th November, 1641.

This must belong to a series of portraits painted by Bartolomé González in the year 1621, to which series also belong that of Mary of Hungary—the property of the Marquis of Viana—that of his sister-in-law, Queen Isabel, wife of Philip IV.—in the possession of Count de la Oliva de Gaytán. Ceán refers to this series, or a similar one, containing six portraits, which belonged to the Baron of Casa-Davalillo.

Reference is also made to these series of portraits by J. Allende-Salazar and by F. J. Sánchez Cantón in their *Retratos del Museo del Prado*, Madrid, 1919, pp. 209-210.

FRANCISCO DE HERRERA, *THE ELDER.*

He was born at Seville about 1576. He was of violent temper, and was arrested as a coiner; was amongst the most forceful and most independent of Spanish artists; and it is said of him that he was wont to paint with heavy brushes, and even with reeds. It seems that in 1650 he went to Madrid, where he died in 1656. Biographical details and critical studies concerning this strange painter are lacking.

Palomino: *Vida*, 91.

20.1.

50 Saint Joseph. [1 S.R. E.]

Canvas, 62¼ by 44 in. (1.57 × 1.11)

(Lent by Don J. Lázaro, Madrid)

A mountainous landscape, with the trunk of a tree to the right. Saint Joseph is sitting on a stone; he wears a blue tunic and an ample yellow cloak; Jesus, barefooted, is sitting on his lap. The Child wears very fine linen, and, with an air of sad unction, is looking towards the sky; the Crown of Thorns is in His right hand.

The presentment of the Passion permeates the whole of the canvas; Saint Joseph's eyes are downcast; in his right hand he holds a sprig of wild flowers. Across a stone, in the lower left-hand corner, is the signature: *Franco de Herrera f 1648.*

The characteristics of Herrera the Elder are patent in this picture; there is decision, realism as well as a certain contempt for secondary details; the colouring is vibrating, and the stroke of the pencil bold.

JOSE RIBERA (*"LO SPAGNOLETTO"*).

Ribera was born at Játiva (Valencia) on 12th January, 1588, if we accept the entry made on that date in the registry of births. He was, at Valencia, a pupil of Francisco Ribalta; he crossed over to Italy, and frequented the academy of Il Caravaggio, there completing his knowledge of chiaroscuro, which he first acquired from Ribalta, and which likewise so well agreed with his peculiar taste. In 1626 he was married at Naples, where he became painter to the Spanish viceroys. He never returned to his mother-country, but never forgot it; he signed many of his works as by "The Spaniard," or "Setabensis" (a native of Játiva). He suffered from lack of means, artistic rivalry and family misfortunes. A realist, at times brutal, and a Tenebrist to exaggeration at the beginning of his career, he in the course of his evolution abandoned his original hardness of expression and the crudity of his light, attaining at length to that marvellous style which characterizes his later life—*La Concepción*, of Monterrey; *La Sta. Inés*, at Dresden; *La Escala de Jacob*, at the Prado Museum. He died on 2nd September, 1652.

Palomino: *Vida*, 88. Tormo: In numerous articles, and more recently in *Bol.*, 1916, I. A. L. Mayer.

51 Saint Anthony Abbot. [I. S.]

Canvas, 31½ by 26⅜ in. (0.80 × 0.67)

(Lent by the Marquis of Casa-Torres, Madrid)

On a light brown background we see the figure, less than half-length, of an elderly man with long white

beard; he wears a black cloak and scapulary, over a white tunic which we see at the wristband only of the left sleeve; his left hand is resting upon a cross-headed staff—a very characteristic iconographical attitude for Saint Anthony Abbot.

A rather advanced picture from amongst the productions of Ribera, it belongs to the period when he freed himself from the direct and absorbing influence of Caravaggio.

Jose Ribera ("Lo Spagnoletto")

52 **A Girl with a Mirror.** [III. S.]

Canvas, 29½ by 24½ in. (0.72 × 0.62)

(Lent by Sir Herbert Cook, Bart.)

Three-quarter length portrait of a girl, seated and turned to the left. She looks into a black-framed mirror which she holds in her left hand. Dark background.

The mirror is an essentially Spanish adjunct, and is found notably in the Rokeby "Venus" in the National Gallery.

Jose Ribera ("Lo Spagnoletto")

53 **Saint John the Baptist.** [I. S.]

Canvas, 69½ by 52¾ in. (1.76 × 1.32)

(Lent by Viscount Lascelles)

Full-length figure wearing a skin, and an ample red cloak, and seated with his legs towards the right. The lamb in the left foreground. Trees and blue sky in the background.

FRANCISCO PACHECO.

This sound craftsman and capable teacher was born at Sanlúcar de Barrameda (Province of Cádiz), and was baptized on 3rd November, 1564. He was brought up in Seville in the house of his uncle, a Canon and humanist poet of the same name. He began the study of painting and the humanities under Luis Fernández. His earliest known picture is a copy, dated 1589, of a picture by Luis de Vargas. He must have been abroad, probably in Flanders, where he would have studied under Lucas de Heere about 1590. He had a studio of his own in Seville in 1594. He worked in Madrid, the Escorial, and Toledo, where, in 1611, he met El Greco. He was again in Madrid, in 1623, in company with his pupil and son-in-law, Velázquez. The rest of his life was spent in Seville in painting, and in writing *El Arte de la Pintura* (1649) and *El Libro de los Retratos*, which he left unpublished. An admirable draughtsman, but at times a crude colourist, he was more scientific than æsthetic. He had a greater influence than is usually believed on the youthful Velázquez, whose second master he was, and whose father-in-law he became. Pacheco died in 1654.

Palomino: *Vida*, 84.
Asensio, Toledo: *Francisco Pacheco y sus Obras*; *El Libro de los Retratos.*
Gestoso: *Catálogo del Museo de Sevilla.*

54 Portrait of a Knight of Santiago. [III. S.]

Canvas, 22½ by 18¼ in. (0.57 × 0.46)

(Lent by Sir Herbert Cook, Bart.)

Bust length, turned to the left. Dressed in black, and wearing a *golilla* and spectacles. The Red Cross of the Order embroidered on the left sleeve. Signed, and dated July 30, 1626.

Exhibited at the Royal Academy, 1907, No. 103.
Exhibited at the Grafton Galleries, 1913, No. 46.
Published by Sir Herbert Cook in the *Burlington Magazine*, Vol. XII., p. 299.

This portrait clearly proves, in a way proved by no other existing work by Pacheco, that Velázquez derived the idea of his portrait of Quevedo—much discussed and now at Apsley House—from Pacheco's prototype. In any event, the Quevedo was painted later than this "Knight of Santiago."

FRANCISCO DE ZURBARÁN.

Zurbarán was born at Fuente de Cantos (Badajoz) and was baptized on 7th December, 1598. On 15th January, 1614, after the drawing up of the usual notarial indenture, he was admitted to apprenticeship under an obscure painter of Seville called Pedro Diaz de Villanueva, who devoted his time to image painting. In that studio, crowded with religious subjects sculpted in wood or stone, he familiarised his eyes with the elements of his art, but it took him many years before he could free himself from the influence of those heavy folds of drapery with which in his youth he had become familiar. In 1619 he signed the *Inmaculada Concepción* in the Gallery of López Cepero at Seville. This is the first in date of his works, so far as we know. We know nothing of his paintings from that year onward and up to 1625, during which, however, he must have completed *La Virgen niña*, of the Beruete Collection ; *El Niño de la Espina* (belonging to the Marquis de la Vega-Inclán). In 1625 he completed the reredos of *San Pedro* in the Cathedral of Seville, and shortly afterwards he left for Llerena, soon, however, to return to Seville and there to paint the pictures of La Merced.

Seville honoured itself by requesting him to stay in the city, which in 1632 drew from Alonso Cano a protest to the effect that Zurbarán ought to pass a test. In 1631 he gave us *La Apoteosis de Santo Tomás* (Museum of Seville), considered by many critics to be his masterpiece. In 1638 he signed, calling himself Painter to the King, the *Adoración de los Reyes* in the Carthusian Monastery at Jerez. This title of Painter to the King must surely have been obtained either as a reward for *Los Trabajos de Hércules*, previous to 1637, or for the decorations of the *Navío de San Fernando* in 1638. The admirable series of Guadalupe (Cáceres) dates from that year and from the following one. During the following twenty years he painted but very little, and there is a deficiency in his biography. From 1659 we again find paintings signed by him ; in 1661 he signed the *Concepción* at Budapest and *El Cristo* of Jadraque (Guadalajara). He very likely spent at Court the last years of his life. We know that he was still alive on 28th February, 1664 ; the date of his death is uncertain.

Zurbarán was first of all a religious painter ; we may say that in mythological subjects he failed—if *Los Trabajos de Hércules* at the Prado Museum is by him—and in secular portraits he did not soar to any great height. On the other hand, in his renderings of monks and female saints —for which his models were great ladies of Seville—he attained the summit of his art. He was a genuine and devout artist, without any of the spiritual intricacies of El Greco, and without the morbid taste of Morales (*El Divino*). He saw his saints from a human point of view ; yet, beyond realistic asceticism, he often came very near the borders of mystical vision (*La Misa del P. Cabañuelas, Cristo premiando al P. Salmerón*). He was a bold colourist ; in some of his pictures he is a modern, without ceasing to be a primitive in his standard of purity and minuteness.

Palomino : *Vida*, 108.
Tormo : Arts, in *La Epoca*, March–June, 1905 ;

Cultura Española, Nov. 1906 and Feb. 1909. *Bol.*, 1901.
Cascales y Muñoz: *Francisco de Zurbarán*, Madrid, 1911; English Edition, New York, 1918.

55 The Virgin as a Child. [III. S.]

Canvas, 46 by 36½ in. (1.16 × 0.92)
(Lent by Don Aureliano de Beruete, Madrid)

The Virgin Mary, as a child of some eight years of age. She is sitting on a cushion, wearing a white gown trimmed with black, a blue jacket, and a red skirt; she is resting from her needlework. She places her needle into the cushion heedlessly, as if surprised by some vision. There is an air of supplication in her eyes. On the left, we see, on a small table, blue flowers next to a prayer-book and a pair of scissors, and on the floor an earthenware jar; in front, the work-basket with white linen. To the right, a large vase, with bronze ornaments, containing roses and lilies; on the floor, in front, a few more flowers. The background is of light brown tone; red curtains.

This picture is typical of the first manner of Zurbarán: it charms us by its gentle inspiration as if it were that of a primitive.

There is a similar rendering of this figure of Mary in a later picture, wherein are also painted Saint Anne and Saint Joachim, in the Contini Collection (Rome).

Cascales: *Francisco de Zurbarán, his Epoch, his Life and his Works.* New York, 1918, plate facing p. 40.

56 The Infant Child with the Crown of Thorns. [III. S.]

Canvas, 37 by 28 in. (0.93 × 0.71)
(Lent by the Marquis de la Vega-Inclán, Madrid)

The Divine Child is seated on a wooden bench; He wears a blue tunic; is bare-footed, and occupied in

entwining a Crown of Thorns, and has just pricked His finger. There is resignation and sadness in His face—a prophecy of the Passion drama—whilst He is looking at the slight wound. On a small table, on the right, two books bound in parchment and a rose. In the left foreground, a small earthen jar.

By its technique and inspiration this picture resembles that of the Virgin in the previous picture (No. 55).

20.1. [Francisco de Zurbarán]

57 **Diego Bustos de Lara.** [1 S.R. S.]

Canvas, 78 by 40 in. (1.98 × 1.01)

(Lent by the Marquis del Valle de la Reina, Seville)

Full-length portrait; he wears a cuirass and a plumed helmet; a blue costume and an under-garment of an ochre colour trimmed with red; his right hand is resting on a mace; in the right upper part, this inscription: DIEGO BUSTOS DE LARA.

This seems to be an imaginative portrait of some personage of the middle ages painted to complete some collection of family portraits.

The picture was reproduced by Cascales opposite p. 96 of his book, Madrid edition, 1911.

20.1. [Francisco de Zurbarán]

58 **Salvator Mundi.** [III. S.]

Canvas, 39 by 28¼ in. (0.99 × 0.71)

(Lent by the Duchess of Parcent, Madrid)

Christ, rather more than half-length, is seen on the far side of a globe, upon which His left hand is resting, whilst with His right He is giving His blessing; He supports the Cross with His left arm. He wears an ample tunic. The picture is signed, and bears the date 1638.

This is a beautiful canvas, very characteristic of the second manner of Zurbarán. It was restored by Alejo Vera.

Cascales gives a reproduction of it in his book, op. cit., opposite p. 24.

59 The Immaculate Conception. [III. S.]

Canvas, 79½ by 57 in. (2.00 × 1.44)

(Lent by the Marquis of Cerralbo, Madrid)

The Immaculate Virgin, with auburn hair, wearing a rose-coloured tunic, gold necklace, and a blue cloak, is standing upon a globe; behind her the moon; and beneath, the serpent biting the apple. In the background, rather sketched than finished, are the symbols of the Virgin. The background is a cloudy sky, painted in yellow and orange tones, and peopled with angels, who are hardly perceptible, like vaporous emanations; a typical way of painting cherubs in the art of Zurbarán.

60 The Dominican, Henry Suson. (III. S.)

Canvas, 82¼ by 60½ in. (2.08 × 1.52)

(Lent by the Museum, Seville)

In a landscape with trees, and houses in the distance, are two Dominican monks and a youthful-looking angel. The whole of a very small size and like the background of a primitive painting. We see the fine figure of the beatified English monk. He is standing, his head bare, and he is looking towards Heaven. He wears the habit of his order, white tunic and black mantle, and gathers with his right hand the folds of his cloak, showing his breast, upon which, with a pointed instrument, he is engraving the sacred monogram of Jesus. Signed: *Francisco Zurbarán.*

This is amongst the most admirable of the pictures of the "Painter of Friars" on account of its mysticism and wealth of expression. It is anterior to the *San Ignacio* (No. 61), as may be ascertained from the landscape, which is in the latter animated with a more modern spirit, more after the style of Velázquez.

No. 197 of *Catálogo de las pinturas de Museo de Sevilla,* by J. Gestoso.

Mayer: "*Geschichte der Spanischen Malerei,*" 1913, Vol. II., p. 69.

20.1.

6 **San Ignatius Loyola (?)** [III. S.]

Canvas, 74¾ by 48½ in. (1.88 × 1.23)

(Lent by the Marquis de la Vega-Inclán, Madrid)

A hilly landscape with trees; very fine silvered greenish-blue tones in the background; the trees in the foreground are of dark green. The figure, standing erect, occupies almost the whole of the picture. He is on a road, and wears a tight-fitting black cassock. From his girdle hang his breviary and rosary; the head is vigorous, the complexion tanned, and the beard and hair black and abundant. His face is lit up, as if he beheld a vision; the lips are parted. His pilgrim's hat with broad brim is hanging from his shoulder; he is leaning his right hand on a pilgrim's staff, and his left hand is on his chest. A halo round his head.

This is a magnificent figure of the Spanish saint—one of the most typical and forceful pictures by Zurbarán, inspired with serene mysticism.

This canvas comes from the collection of the famous connoisseur of the 17th century, the Count del Aguila, of Seville. This picture is entered here under the title given to it in an old inventory. There is, however, good reason to believe that it represents Saint Francis Xavier. The pilgrim's costume and the features seem a sufficient indication to consider it as representing that saint.

[F. de Zurbarán]

20.1.

62 **Saint Francis.** [III. S.]

Canvas, 49½ by 38¼ in. (1.25 × 0.97)

(Lent by Don Aureliano de Beruete, Madrid)

Landscape with mountains in the distance, painted in brown and blue tones; a hermitage and some trees at foot of a rocky slope to the left. In the foreground we see Saint Francis of Assisi kneeling, with his right hand

raised to his breast; he holds a skull in the left hand, his left elbow resting upon a stone table.

On a cartel, in the lower corner to the right, appears the signature: *Francisco de Zurbarán* 1659.

Cascales: Op. cit., plate opposite p. 124.
Similar to this Saint Francis is the one deposited by Don Jorge Pinazo Castellanos in the Museo del Parque at Barcelona.

63 Benjamin. [III. S.]

Canvas, 78 by 40 in. (1.98 × 1.01)

(Lent by the Earl of Ancaster)

Full length, life-size. In a dark green doublet and red over-dress with red slashed sleeves, green pantaloons and sandals. Standing towards the right, holding in his hand the chain of a dog whose head only is seen on the right side of the canvas. Landscape background, with ruins; low horizon.

Inscribed on a stone in the left foreground: "BENJAMIN . XII."

The inscription indicates that this picture represents one of the Sons of Jacob. Published in the "Arundel Portfolio," 1915, No. 15. It was subsequently recognised by Sir Herbert Cook as having once formed one of a series of Jacob's twelve sons, painted by Zurbarán. The others of the series are at Durham.

DON DIEGO R. DE SILVA Y VELÁZQUEZ.

Velázquez was born at Seville, and was baptized on 6th June, 1599. He was a pupil of Francisco de Herrera The Elder; on 27th September, 1611, he entered as apprentice the studio of Pacheco, a daughter of whom he married in 1618. He went to Madrid in April 1622, and settled down there definitely in 1623, on the invitation of the Count-Duke of Olivares. On 6th October Philip IV. appointed him Painter in Ordinary, and henceforward he remained at the palace until his death. The King had the greatest regard for him, and lavished upon him honours and emoluments quite unusual for a painter; he was made Gentleman of the Chamber, Officer of the King's Household, and Knight of the Order of Santiago.

He was in Italy from July 1629 to the beginning of the year 1631, and from April 1629 to June 1651. He died in Madrid on 7th August, 1660. Although he painted with mastery from the days of his youth, he left but few works. Even during his lifetime justice was rendered to him, and his fame has never suffered eclipse in Spain or elsewhere.

The bibliography of Velázquez is most extensive, and merely for the guidance of the curious we give here some of the more important works on the subject.

The first biography published is that which Palomino included in *El Museo Pictórico*, Madrid, 1724, II., pp. 321–354.

The most complete documentary compilation: *Anales de la vida y obras de Diego Velázquez*, by G. Cruzada de Villa-amil, Madrid, 1885.

The most complete critical and technical study was written by Beruete: *Velázquez*, French edit. 1898, English edit. 1906.

As a study of the epoch, the work of Karl Justi, *Velázquez und sein Jahrhundert*, 1903, is still unsurpassed.

Other works: those of Jacinto Octavio Picón, 1899; Bréal, Paris, 1919; and J. Moreno Villa, Madrid, 1920.

The most complete collection of reproductions from the works of Velázquez and his pupils is the *Velázquez* of Gensel, in the *Klassiker der Kunst* Series (French edit., *Les Classiques de l'Art*).

20.1. [Velázquez]

64 The Hand of an Ecclesiastic. [VI. on an Easel.] (Fragment.)

Canvas, $9\frac{5}{8}$ by $10\frac{5}{8}$ in. (0.24 × 0.27)

(Lent by H.M. The King of Spain)

This is a fragment of a lost portrait of an ecclesiastic in officiating vestments. He was apparently seated; his right hand and part of his arm are covered by the white sleeve of a rochet; the whole is of marvellous workmanship. In the hand there is a paper with the inscription: *Ilmo. Señor Diego Velazq...*

This is one of the very few signatures of Velázquez known to us. This fragment was bought in 1848 for 5000 reales by Queen Isabel II. from the banker, Don José de Salamanca. (Vida, *Catálogo de los cuadros de la*

galería del Excmo Sr. D. José de Salamanca, Madrid, 1847.)

This fragment was reproduced in the introduction to the *Velázquez* of Gensel, French edit. of *Les Classiques de l'Art*, No. 11.

It was shown at the London Guildhall Exhibition in 1901, No. 107, *Art Gallery*.

65 The Kitchen Maid. [III. N.]

Canvas, 22 by 44½ in. (0.55 × 1.12)

(Lent by Sir Otto Beit)

A kitchen-maid, young, heavy-featured, apparently a half-caste, is leaning against a table made of two boards; upon it are seen a pitcher and a jar, white earthenware plates and cups with foliage, a glazed earthen pot turned upside down, a pot and a brass mortar; near a door to the right a basket containing a white cloth. The whole is drawn and represented with singular firmness and surety of hand. This is a study from the model in a realistic style.

This work may be dated 1618; it is certainly earlier than the *Adoración de los Reyes* at the Prado Museum, dated 1619.

A. de Beruete y Moret, in his article, *A hitherto unknown Velázquez*, in *The Burlington Magazine*, Dec. 1913 (plate), studied, and gave his reasons for attributing this canvas to Velázquez.

No. 41 of the Grafton Galleries Exhibition, 1913.

66 Calabacillas, the Buffoon. [III. N.]

Canvas, 69 by 42 in. (1.75 × 1.06)

(Lent by Sir Herbert Cook, Bart.)

Full-length portrait, standing perhaps in one of the galleries of the Madrid Alcázar; at his side a stool (*silla de tijera*). He wears black clothes, ruff collar, white cuffs, and laced shoes. There is in his right hand a

miniature of a lady; in the left, a small windmill revolving at the end of a very long staff. His expression is merry, and at the same time idiotic, as if he were proud to possess this miniature.

This is very likely the same personage seen in No. 1205 at the Prado Museum, and who, before the 1920 edition of the Catalogue, was called *El Bobo de Coria*, although in olden times he was nicknamed Calabacillas, and it was under that name that Velázquez painted him.

Documents in the archives of the palace call him Don Juan Calabazas. He was first valet to the Cardinal-Infante Don Fernando, and in 1632 passed into the service of Philip IV., with substantial wages and food in abundance; when on a journey he was given a mule for himself and a pack-mule for his chattels. (Beroqui: *Adiciones y Correcciones al Catálogo del Museo del Prado*, III., p. 36, Valladolid, 1915.)

This portrait was reproduced in *La Gazette des Beaux-Arts*, I., 1872, p. 380; and already as being a Velázquez by Sir Herbert Cook in *The Burlington Magazine*, Dec. 1906.

Velazquez

67 A Spanish Gentleman. [III. N.]

Canvas, 28¼ by 24¾ in. (0.71 × 0.62)

(Lent by the Duke of Wellington)

Bust length; three-quarters towards the left, looking out at the spectator; black hair, eyebrows, moustache and beard; prominent cheek-bones; tanned complexion. He wears a black doublet and a flat collar. Dark background. This is one of the best portraits by Velázquez; according to A. de Beruete, it must be amongst those painted between the years 1638 and 1644.

It was captured during the battle of Vittoria in 1813. It had been formerly in one of the Royal Collections of Spain.

No. 62 of the Grafton Gallery Exhibition, 1913; No. 125 of the Spanish Exhibition, Guildhall, 1901

68 Portrait of the Artist. [VI. On an Easel.]

Canvas, 18 by 15¾ in. (0.45 × 0.40)

(Lent by the Fine Art Museum, Valencia)

Bust length; he is clothed in black, with a high white collar. In the opinion of Beruete his long hair is a wig; the moustache is trimmed after the Burgundian fashion, and he has a chin tuft. The background is very dark. In profound thought, and with a dreamy expression, this is the most poetical of the portraits of Velázquez painted by himself. A genuine work, but not in a perfect state of preservation. Beruete dates it somewhere between 1644 and 1649; there are traces of restoration in the forehead, and the hair has been retouched many times; perished varnish has given to it a yellowish tone.

This portrait has often been copied, with variations.

This picture once belonged to the Kings of Spain; it was very likely bestowed either by Philip V. or Ferdinand VI. upon their favourite singer, the famous Farinelli, who, by means of such royal gifts, succeeded in getting together an excellent gallery of pictures, which was visited and greatly praised in 1773 by the English nobleman, Burney, in his *The present state of Music in France and Italy*. It was acquired from the heirs of the celebrated singer by the Spanish consul at Nice, Don José Martínez Blanco, and presented to the Valencia Museum.

Fortuny made an engraving of this picture in 1874.

Beruete: *Velázquez*, French edit., pp. 103–105; Tramoyeres, in the newspaper *Las Provincias*, special number published on the occasion of the Tercentenary of Velázquez, on which date this picture was on view in the Prado Museum.

Tormo: *El arte español en Inglaterra ayer y hoy*, in *Cultura Española*, I., pp. 179–80.

Regarding portraits of Velázquez by himself, see also Beruete and Justi; Allende-Salazar and Sánchez Cantón: *Retratos del Museo del Prado*, pp. 188–9; and A. L. Mayer: *Das Selbstbildnis des Velázquez im Provinzial-Museum zu Hannover*, in *Zeitschrift fur Bildendekunst*, Leipzig, 1920.

20.1.

69 Juan de Pareja, the Painter. [III. N.]

Canvas, 30 by 24 in. (0.76 × 0.61)

(Lent by the Earl of Radnor)

Life-size; half-length. Velázquez has painted his famous slave three-quarters to right and looking towards the spectator. He wears an olive green doublet, wide square falling collar trimmed with lace. A baldrick across the doublet; over his left shoulder hangs his cloak, which he is grasping with his right hand. His features, copper-like in tone, are energetic; the hair is very black and woolly. The background is of a greenish grey.

Beruete is of opinion that this portrait was painted at Rome in 1650.

This, together with other pictures, was exhibited at the Pantheon at Rome on the occasion of the Feast of Saint Joseph, and it met there with such tremendous success that Velázquez was forthwith elected a Member of the Roman Academy.

The copy of the Earl of Carlisle's collection is a little redder in tone and less fresh in execution; it was probably made by a pupil of Velázquez, and perhaps retouched by the master.

The identification of the personage is demonstrated by the portrait of Juan de Pareja, by himself, in his *Calling of St. Matthew*, No. 1041 of the Prado Museum, dated 1661.

Juan de Pareja, a mulatto, is said to have been born at Seville in 1606, and to have died at Madrid in 1670; bought or inherited by Velázquez, he served him as a slave from 1623 and accompanied him everywhere. It is said that he learned painting without his master knowing it; but when once his ability as a painter had been discovered, Velázquez set him at liberty. He remained with Velázquez until his death, and afterwards continued in the service of his daughter, wife of J. B. del Mazo. His pictures, few in number, show exceptional qualities; in addition to the portrait in the Prado Museum, we also have to mention the portrait of the Architect Rates, which is in the possession of Doña Paula Cruzat, Viuda de Eguilaz, at Granada.

Sir Claude Phillips, in *Art Journal*, 1897, p. 244.
W. B. Squire: "Catalogue of the Collection of the Earl of Radnor," 1909, p. 53.
Beruete: op. cit. pp. 117–9. Justi: op. cit. Book VI.

70 Head of Stag. [1 S.R. N.]

Canvas, 26 by 20½ in. (0.66 × 0.52)

(Lent by the Marquis de Casa-Torres)

Against a leaden blue sky of great intensity, with white clouds heavy with coloured pigment and touches of rose along the edge, emerges the head of a deer with vivacious eyes and long antlers, the points of which we do not see.

In the Inventory of the Palace, drawn up in 1636, we note the following entry: "Another canvas, in oils, of an antler of a deer, painted by Diego Velázquez, with this inscription: 'The King, our Lord Philip IV., killed it in the year 1626.'" In the Inventory for 1735 there are given the measurements of that picture—height, one-and a half vara; width, one vara and a third.

It is not possible to identify the picture now exhibited with that referred to in the above documents; firstly, because the size is different; secondly, because documents clearly state that the deer so inventoried was dead; and thirdly, because from its technique the present canvas must be at least ten years posterior to the year 1626.

71 Cardinal Don Fernando, Infante of Austria. [1 S.R. N.]

Canvas, 13¾ by 10¼ in. (0.34 × 0.26)

(Lent by the Marquis of Lema, Madrid)

He appears to be 18 or 20 years old and wears the red rochet of a cardinal. Reddish background. On the lips, particularly on the upper one, we find a few light retouches. This is, even as to size, almost a replica of the portrait of Don Fernando, No. 1186 of the Prado Museum.

This is probably the study made from life in 1638 for the Portrait of the Hunter, which was painted while the Infante was in Flanders, probably between 1638 and 1642; yet such date hardly agrees with his appearance in this portrait.

The Cardinal-Infante was most fortunate in his portraits, inasmuch as he was painted by Velázquez, by Rubens, by Van Dyck, by Crayer, &c.

This portrait was reproduced and criticised by its owner, the Marquis of Lema, in the *Revista de Archivos Bibliotecas y Museos* (March–April, 1912), and the same article was reproduced by him with more details at the beginning of his *Estudios históricos y artísticos* (Madrid, 1913); the observations of the distinguished musical critic Don Manuel Manrique de Lara are also recorded in the same article.

20.1. [Velázquez]

72 **A Cleric.** [1 S.R. M.]

Panel, 28 by 22 in. (0.71 × 0.55)

(Lent by the Count of Fuenclara, Madrid)

He wears a long black cassock, with white collar and cuffs; he has a book in his hand, with a finger inserted at the page he was reading; his beard is scanty. The gaze is earnest.

It seems that this portrait was painted before the birth of the artist to whom its owner attributes it, though not without expressing reservations.

20.1. [Velázquez]

73 **Don Baltasar Carlos, Infante of Spain.**

[VI. On an Easel.]

Canvas, 82½ by 39 in. (2.08 × 0.99)

(Lent by H.M. The King of England, from Buckingham Palace)

Full length, life-size, standing to the left in a gallant attitude. He wears armour, riding boots and spurs, red sash with gold embroidery, and a lace collar. A marshal's bâton in his right hand, and he wears gauntlets. On the left a chair, upholstered in red; a red curtain hangs above his head and falls on to the table on the right. An interior with a background of neutral tone.

Baltasar Carlos, eldest son of Philip IV. by his first wife Isabella of Bourbon, was born in 1629. He was betrothed in June 1646 to his cousin, Mariana of Austria, who shortly afterwards as a child-bride married Philip IV. as his second wife.

On December 31, 1639, the envoy of the Grand Duke of Tuscany wrote: "A portrait of the Crown Prince has

been made in coat of mail and full gala, and sent to England, as if his Highness's marriage with the Princess were close at hand. But many think it has been done only to keep the King in good humour and hope."

Coll. King Charles I. "The picture of the now Prince of Spain."

Pictures sold by the Commonwealth, Oct. 23, 1651: "The Prince of Spain" to Mr. Edward Harrison and Co. It was then valued at £100, a large sum in those days. It was probably recovered for the King with many other pictures at the Restoration in 1660.

See an article by Mr. Lionel Cust on this picture in the "Burlington Magazine," Nov. 1915, No. 152, XXVIII., p. 56.

ALONSO CANO.

He was born at Granada and baptized on 19th March, 1601. From 1615 onward he lived at Seville, where he studied painting under Pacheco and Herrera The Elder, sculpture under Martinez Montañés, and architecture under his own father. His life was adventurous; wounded in a duel, he went to Madrid, summoned there apparently by the Count-Duke de Olivares; he was appointed Drawing Master to the Prince, and, it is said, Painter to the King. At Court he met his fellow-student, Velázquez, and very likely they influenced one another. On 10th June, 1644, he instigated the murder of his wife; submitted to torture by his judges, he never confessed his crime; he went away to Valencia determined to become a Carthusian monk. He returned to Madrid, then to Granada, where, after many vicissitudes, he was ordained sub-deacon and was admitted prebendary at the Cathedral, which enabled him to devote himself and his art to the decoration of that building. He died on 3rd September, 1667.

Cano was a sculptor as well as a painter, hence the plastic appearance of his canvases and the pictorial value of his sculptures. He was the most Italian among the Spanish artists, and yet he never went to Italy; he scrupulously put into practice the classical theories of Céspedes and Pacheco, from whom he inherited the taste of drawing for drawing's sake, so rare in Spanish artists. The classicism of Cano was no mere pretence, but rather his normal turn of mind; hence the exquisiteness of his paintings, and the place apart which he occupies in Spanish national art.

Palomino: *Vida*, 152. M. Gómez Moreno González, pp. 62–106; in *Cosas granadinas de arte y arqueología*. J. Garnelo: in his *Por el Arte*, March, 1914. M. Gómez Moreno: in a lecture given at the Ateneo, Madrid, in 1915.

20.1.

74 Christ on the Cross. [III. E.]

Canvas, 137¼ by 65¼ in. (3.48 × 1.66)

(Lent by the Marquis of Valverde, Madrid)

Plain dark background. Christ is on the Cross, already dead. There are only three nails, an exceptional feature in works by pupils of Pacheco The head is almost in the shade ; the beard is short and parted. The body is perfectly moulded and painted, save for the legs, which are somewhat curiously treated.

This was assuredly painted by Alonso Cano, and must be dated about 1650, during the latter part of his sojourn in Madrid.

This comes from the convent founded at Loeches by the Count-Duke de Olivares, where it was seen by the traveller Ponz during the 18th century, and by the English critic Robinson during the 19th ; the latter lavished praise upon it and discovered in the canvas the probable co-operation of A. Cano and Velázquez, and even the hand of Philip IV.

J. C. Robinson : *The Early Works of Velázquez*, III. ; *The Altar Piece of Loeches* (*The Burlington Magazine*, August, 1907, pp. 318–25) ; and a letter to *The Times*, Feb. 15, 1890.

FRAY JUAN RIZI DE GUEVARA.

He was born at Madrid in 1595, and was the brother of Francisco, although it would be difficult to find two painters of the same period and of the same school so dissimilar. It is said that he learned painting under the Dominican friar, Mayno ; in 1626 he was admitted to the Order of Saint Benedict, and, owing to his intelligence and theological knowledge, he was entrusted with important duties—for instance, he was made Abbot of Medina del Campo. Monasteries were vying with one another to have him as a guest, in the hope that he might leave them examples of his art. Being already much advanced in years he went to Italy, and stayed at Monte Casino ; he was made a bishop by the Pope, but the mitre never rested upon his head, as he died in 1675 at eighty years of age. The sole works of which we possess documentary evidence are his six pictures in the Burgos Cathedral, which date from 1656. As to his other works, we have only the assertions of Palomino and Ponz. He was an art writer, more erudite than practical ; we still have his book, although it was never published. As a painter he was realistic and forceful ; he cared very little about the charm of colouring and the beauty of the model. His religious

pictures prove him a seeker after truth, natural before everything else, and attaining effects of an extraordinary vigour. His art is decidedly Spanish, or, we might say, Castilian, in its *dryness*, directness, and intensity.

Palomina : *Vida*, 146.
Beruete : *The School of Madrid*, pp. 151–79.

75 The Venerable Brother Antón Martín. [III. S.]

Canvas, 80½ by 44¾ in. (2.03 × 1.13)

(Lent by Doña Mercedes del Arroyo, Madrid)

Against a broad and austere Castilian landscape, with withering grass as sole traces of vegetation, there stands erect the figure of Brother Antón Martín; he is on a journey, leaning against a staff with double crook; he wears a brown cassock, with the cowl over the back, and a scapulary.

The venerable Brother Antón Martín was the disciple and companion of San Juan de Dios; a hero of charity, whose life was devoted to the poor and the sick. Antón Martín lived and worked in Madrid, where he founded a famous hospital in 1552.

Whilst admitting that Fray Juan Rizi could not have painted this portrait from life, he may have here made a copy of some ancient painting, inasmuch as we know that there were two such pictures at the Royal Palace in Madrid, which were inventoried in 1612.

"It is hardly a matter of surprise that this interesting portrait should have been attributed to Velázquez until a quite recent date."—Beruete : *The School of Madrid*, London, 1909, p. 166 and plate.

76 A Young Cavalier. [I. S.]

Canvas, 48 by 36 in. (1.21 × 1.91)

(Lent by Sir Herbert Cook, Bart.)

Full length, the body turned to the left. In a yellow coat, brown knee-breeches and sash, and top-boots. His right hand rests on a pedestal, from which rises a Doric column.

Exhibited at the Grafton Galleries, 1913, No. 172.

FRANCISCO RIZI DE GUEVARA.

Born in Madrid in 1608, he probably became a pupil of his brother, Fray Juan Rizi, and of Vicente Carducho. He began to paint very early in life. On June 27, 1656 he was appointed Painter to the King. His pictures, which are rich in colouring and accomplished in composition, deserve more study than they have hitherto received. He died in the Escorial on June 27, 1686.

Palomino : *Vida*, 168.
Cean Bermudez, IV., 205.
Beruete : *School of Madrid*, 63.

201.

77 **Belshazzar's Feast.** [1 S.R. S.]

Canvas, 67¾ by 128¼ in. (1.72 × 3.26)

(Lent by the Bowes Museum, Barnard Castle)

The architecture of the edifice is sumptuous, recalling the Byzantine style; the columns are similar to those of Solomon's Temple; the floor is of marble tiles. The banquet is in progress, with the King and Queen sitting at table beneath a canopy; Belshazzar, stricken with awe and astonishment, is reading the fatal words. To the right, gold plate is piled high on a dresser; servants are pouring out wine. In the centre of the foreground, several personages; in the background, the tables at which the guests are sitting. The whole illuminated with lamps and candelabra. Signed by *Juan Carreño.*

The signature notwithstanding, A. L. Mayer in his *Die Gemalde Sammlung des Bowes Museums*, published in *Zeitschrift für bildende Kunst*, 1911–12, Vol. XXIII., p. 103, suggested that this picture ought to be attributed to Francisco Rizi. The Bowes Museum has adopted that ascription.

Under the name of Rizi it was exhibited at the Grafton Galleries in 1913 (No. 104). It was reproduced in the Grafton Catalogue, and in the *Zeitschrift* already cited.

Beruete has no doubt that it was painted by Carreño. It was part of the collection of the Count of Quinto.

JERÓNIMO JACINTO DE ESPINOSA.

He was born at Cocentaina (Alicante) on 18th July, 1600, the son of a painter called Jerónimo Rodríguez Espinosa, and from him he must have learned the rudiments of his art. Whilst still a child he went with his parents to Valencia, and on 29th October, 1616, he was, together with his brother, admitted to the College of Painters at Valencia, where the most notable figure was Francisco Ribalta. It seems that he never left Valencia, where he died on 20th February, 1667. Espinosa painted many large religious pictures, in which he was fond of introducing portraits from life. Although he has left numerous works, he is still too little known ; he was wont to paint upon a red priming, over which he laid but few colours, so that almost all his pictures convey an impression of bareness. He was an independent painter, and had little to do with the rules and refinements of composition, merely aiming at realism and expression.

Palomino : *Vida*, 159.

Tramoyeres : *El Pintor Jerónimo Jacinto de Espinosa en el Museo de Valencia*, borrowed from the *Archivo de arte valenciano*, 1915, 1916.

78 Saint Pedro Pascual celebrating Mass. [III. E.]

Canvas, 68 by 48½ in. (1.72 × 1.23)

(Lent by the Fine Arts Museum, Valencia)

The Saint, who was Bishop of Jaen, is represented wearing a lace alb, and a figured chasuble of precious cloth of the 17th century, and a maniple ; a true portrait in which there is much character ; the beard and hair are sparse. His hands are joined, and he is looking up with astonishment at the Divine Child, Who, taking pity upon the Bishop (a prisoner of the Moors), appears to him in order to help him in the holy Eucharist. To the left the altar ; upon it a crucifix, candles and a covered chalice ; to the right, a small table upon which are some books and a mitre ; the Divine Child is bringing the altar vessels. The picture is signed in the lower right-hand corner : *Hieronimº Jasinº de Espinosa año 1660.*

This picture formerly came from the Convent of the Bare-footed Friars of Mercy at Valencia, and was presented to the Academy of Fine Arts in that city by the Dowager Marchioness of Rafol in 1848.

Reproduced and described by L. Tramoyeres art. cit. fig. 8, p. 13, II., 1916, of the above quoted Review.

CAPTAIN JUAN DE TOLEDO.

Was born at Lorca (in the Province of Murcia) about 1621 ; whilst a young man he went to Italy as a private and was given a commission as captain in the cavalry. It is said that when in Rome he became a pupil of Michael Angelo Cerquozzi, called "Michael Angelo of the Battles" ; he specialised in the painting of war subjects. He devoted the greater part of his life to this genre, and became a rare master of his art ; he also painted religious pictures and landscapes. He worked in Granada, Murcia and Madrid, dying at Madrid on 10th February, 1665, his body being laid in a pauper's grave.

Palomino : *Vida*, 110. Cáceres Pla, *Bol.*, 1896, gives an account of the earlier years of his life which does not seem well grounded. Baquero Almansa : *Artistas murcianos*, 1913, pp. 92 and 55.

20.1.

79 Naval Combat with Turkish Corsairs.[1] [I. E.]

Canvas, $37\frac{3}{4}$ by 57 in. (0.95 × 1.44)

(Lent by Don Laureano de Jado, Bilbao)

The sea is calm, although there is an impending hurricane in the cloudy sky, the wind is swelling the sails, and the flags and streamers are flapping ; to the right, in battle formation, several ships ; in the centre, to the left, a large sailing ship with a list as if about to sink ; against her the Turks in small boats are rushing to board her ; the fighting is furious, muskets are being fired, cutlasses and swords freely used ; a few of the antagonists have already been thrown overboard and are swimming for dear life. Against the leaden sea and sky we have the contrast of the vivid red, green, yellow and white tints of the garments of the Turkish and Christian foes.

[1] The Roman figures in brackets indicate the number of the Gallery, or the Room, in which the picture is hung ; the letter N., S., E or W. shows whether on the North, South, East or West wall. The Arabic figure prefixed to "S.R." (i.e. South Room)—thus : 1 S.R. or 2 S R —refers to the First or the Second South Room. A.R., L.R , and C.H. signify Architectural Room, Lecture Room, and Central Hall respectively.

The exact order in which all the Pictures or Tapestries are hung, or the Sculptures placed, is set out in the Topographical Index.

80 Naval Combat with Turkish Corsairs. [I. E.]

Canvas, 37¾ by 57 in. (0.95 × 1.44)

(Lent by Don Laureano de Jado, Bilbao)

A combat is in progress between galleys, one of which, obviously Turkish, is very luxurious; the Christians seem to be victorious. There are clouds in the sky, which is of clear transparency through its blue colouring; the dawn lights the scene of carnage. The colouring is bright. A pendant to the preceding picture.

This picture and the previous one are, although larger, exactly identical with No. 1154 and 1157 of the Prado. The subjects and the ships are similar. The treatment of those in the Prado is not so good.

Reproduced by G. de Artiñano in his work *La Arquitectura Naval Española*, Barcelona, 1910.

JUAN BAUTISTA MARTINEZ DEL MAZO.

Was born at Cuenca, but the year of his birth is not known. He learned painting under Velázquez, one of whose daughters he married in 1634; on 23rd March of that year he was sworn to the office of Painter-in-Ordinary in the King's Chamber; He was Drawing Master to Prince Baltasar Carlos, succeeding Alonso Cano in that office; in 1647 he was created Assistant Keeper of the Keys; the year 1658 saw him a widower, but he married again shortly afterwards. On 2nd May, 1659, he sought pecuniary assistance in his precarious state; and on 19th April, 1661, was appointed Painter to the King in the room of Velázquez. He died on 10th February, 1667. His works are sometimes, not without intention, confused with those of Velázquez. As a landscape painter he occupies a prominent position; it is to be regretted that through the immoderate use of bitumen in the mixing of his colours his canvases have become darkened in the course of time.

Palomino: *Vida*, 129.
Zarco del Valle: Documents.
Beruete: *The School of Madrid*.
See also the biographers and critics of Velázquez.
Don Juan Francisco Andrés, in the *Obelisco histórico*, Zaragoza, 1646, says that Mazo was born at Cuenca.
Sir H. Cook, in *Burlington Magazine*, 1913, XXIII. 323.

20.1.

81 View of Pamplona. [I. S.]

Canvas, 28¾ by 43¼ in. (0.73 × 1.09)

(Lent by the Marques of Casa-Torres, Madrid)

The moat outside the city walls is flooded; the city is but dimly seen; two rows of people of all classes are witnessing the entry of Philip IV. and his suite with horsemen and superb state coaches.

The tone is dark, because, as is the case with paintings by Mazo, it has blackened.

At the back of the picture a lengthy inscription states that this *Vista* was commissioned by Prince Baltasar Carlos, according to the Aragonese chronicler, Don Juán Francisco Andrés, on the *Obelisco . . . que la Imperial ciudad de Zaragoza erigió a la inmortal memoria de Don Baltasar de Austria*, Zaragoza, 1646, p. 100. The palace archives contain a document dated 25th September, 1646, relating to the expenses of Mazo's stay in Pamplona. There are two *Vistas* of Pamplona in existence, one at Apsley House and the one now exhibited. This cannot be the one that was in the Royal Palace of Madrid, as when the inventory was taken in 1686 it stated: "It bore the escutcheon of Navarre, and measured 'four varas in breadth and slightly less in height.'"

F. J. Sánchez Cantón published a reproduction and the documents in *Los Pintores de Cámara de los Reyes de España*, Madrid, 1916, p. 95. Both views of Pamplona were dealt with by A. de Apraiz: *Notas de un viaje*, July No., 1915, of the review *Ateneo*, Vitoria.

JUAN LABRADOR.

An artist of whose life very little is known, and of whose works very few have been traced. Palomino supposes him to have been an agricultural labourer. Born in Estremadura, he presumably became a pupil of Morales. He appears to have died at Madrid about 1600 at an advanced age. Paintings by him, always of Still Life, are in the Estor collection at Murcia; in the Aguado, Soult, Juigné sales; in the Nancy Museum; and in the Collection of the Marquis of Cerralbo at Madrid. Felibien speaks favourably of him in his *Entretiens*, Paris, 1666, p. 88.

Palomino: *Vida*, 37.

Tormo: *Desarrollo de la pintura Española en el Siglo* XVI., 1902, p. 127.

82 Flowers and Fruit. [I. N.]

Canvas, 33 by 26 in. (0.83 × 0.66)

(Lent by H.M. the King of England, from Kew Palace)

Grapes, and apples placed upon them, in a white earthenware dish on a table; vine leaves and tendrils above and at the side. In the left foreground, also on the table, are an apple, chestnuts and other fruit.

This is evidently the picture set out by Ernest Law, "Royal Gallery of Hampton Court," 1898, p. 194, No. 539, as "Fruit Piece, Apples, etc., in a Dish," by Labrador, as follows:—"This has long been attributed to Campidoglio. But it is evidently 'the picture of several sorts of fruit, in a white earthenware vessel; grapes, apples, chestnuts and the like. Painted on the right light. Done by the Spanish Labrador, given to the King by my Lord Cottington.' In Charles I. Catalogue, p. 4. It was afterwards sold by the Commonwealth for £5. But it is found in James II.'s and William III.'s Catalogues, and attributed to the same painter.

"On canvas 2 ft. 9 in. high, 2 ft. 4 in. wide, which are the dimensions in King Charles I.'s Catalogue."

Redgrave cypher (813).

Ernest Law: "Catalogue of Hampton Court Pictures," 1900, No. 539.

Ernest Law: "Kew Palace," 1919, No. 8, and tentatively ascribed to Campidoglio.

82a Still Life. [I. N.]

Canvas, 27 by 35 in. (0.68 × 0.88)

(Lent by H. M. the King of England, from Hampton Court Palace)

On a table, on which is a dish containing lemons; near it are sausages and bread, a straw-covered flask, a wine-glass, lemons (?), and an earthenware jar.

This is doubtless the piece, with the dimensions of which it corresponds, formerly in Charles I.'s Catalogue, described, on p. 153, as:—"Upon a cloth, upon a stone table, a wicker wine bottle and a speckled white earthen wine pot and a wine glass and a white earthen dish by, wherein some sausages de Bolonia, a napkin, a loaf of bread by, and some greens, which the King

did change with the Lord Marquis giving him a 'piece' of grapes for the same; done by Labrador."

It is probably also to be identified with that described in the Catalogue of James II. (No. 491) as:—"Still Life, being a flask with Lemons and Bread," and there attributed to Michael Angelo, i.e. Michael Angelo Campidoglio.

Sir Claude Phillips: "The Picture Gallery of Charles I.," 1896, p. 20.

Ernest Law: "Royal Gallery of Hampton Court," 1898, p. 174, No. 467.

Ernest Law: "Catalogue of Hampton Court Pictures," 1900, No. 467, 1909, No. 799, where it is claimed that this and the one now exhibited, as its companion, "are probably unique specimens of Labrador's art in England, at least accessible to the public."

BARTOLOMÉ ESTEBAN MURILLO.

Born at Seville, and baptized 1st January, 1618; a pupil of Juan del Castillo; went to Madrid in 1643, at the instigation of Velázquez, to study the collections of the King of Spain, which he was allowed to visit through the kindly solicitude of Velázquez. He had no desire to be a Court painter, and abandoned Court life. He died at Seville on 3rd April, 1682. He was a devout painter in Andalusia in the second half of the 17th century; the art of Andalusia was lighter and brighter than that of Castille had been in the previous century.

Palomino: *Vida*, 173. Luis Alfonso: *Murillo*, Barcelona, 1886. Tubino: *Murillo*. A. L. Mayer: divers publications, among others the corresponding volume of the *Klassiker der Kunst*, French and German edits. Charles B. Curtis: *Velazquez and Murillo*, London, 1883. Karl Justi: *Murillo*, Leipsic, 1904. P. Lafond: *Murillo*, Paris, 1907.

20.1. [B.E. Murillo]

83 Portrait of the Painter. [III. N.]

Canvas, 46¾ by 42 in. (1.19 × 1.06)

(Lent by Earl Spencer)

Upon a pedestal, between two columns, having on one side the palette and brushes, and on the other a scroll of paper and a crayon, we see the painted oval casement

through which, as if it were through a window, Murillo is looking, with his right hand resting upon the feigned frame. He wears black robes, and a white collar of soft linen with a narrow lace edging. Below the casement is the inscription: *Bart^us Murillo se ipsum depingens, pro filiorum votis ac precibus explendis.*

To judge from the apparent age of Murillo this work dates back to 1670–75. We have a simplified copy of this canvas in the picture attributed, without much justification, to Alonso Miguel de Tobar (No. 1153 of the Prado Museum). The Duke of Wellington also possesses another copy, very likely by the same artist.

In reference to this question consult *Murillo*, by A. L. Mayer, in the Series *Klassiker der Kunst*, Stuttgart, 1912; and Allende-Salazar and Sánchez Cantón, *Retratos del Museo del Prado*, p. 242.

Exhibited at the Grafton Galleries, 1913, No. 99.

84 Don Diego Félix de Esquivel y Aldama.

[III. W.]

Canvas, 81¾ by 43 in. (2.05 × 1.09)

(Lent by Don Aureliano de Beruete, Madrid)

A man of about thirty years of age; full-length portrait, standing. He has long hair, a moustache and a chin-tuft; his clothes are black; sleeves of rich brocade and slashed; white shirt and stockings. Embroidered on the breast of his doublet is the red cross of the Military Order of Santiago; his left hand is resting upon a leather arm-chair; his hat and gloves are held in his right hand. To the right, in the upper part of the picture, a shield impaling: I. (Esquivel), quarterly: 1–4, *or* an eagle grasping a hare; 2–3, *azure* three bars *or*: within the base the quarter 1–4 repeated; II., tierced in fesse: 1, gules, chains *or*; 2, a perpale . . . (?) and *azure* three bars *or*; 3, *or* a tower *argent*.

The identification, which was traditional amongst the ancient owners of this picture, is confirmed by the arms and by the

certificate of admission into the Order, which is kept in the National Historical Archives (S. 2781).

The issue of a rich and gentle family in the province of Alava, D. Diego was the son of the Knight of Santiago, Don Diego de Esquivel, and of his wife, Doña María de Aldama. Don Diego Félix was born at Vittoria, and was baptized on 4th June, 1628. When 27 years of age he was made a Knight of the Order of Santiago. His family had their original mansion in the Calle de la Zapatería, at Vittoria, and a private chapel and vaults in the collegiate church. We have no information about the later life of Don Diego. Nor can we say when or where this portrait was painted.

Some critics consider it the most ancient in date of those we have; Mayer thinks that it must have been made towards 1645.

Mayer: *Murillo*, Stuttgart, in the *Klassiker der Kunst* Col.

Exhibited at the Corporation of London Art Gallery, 1901, No. 62.

[B.E. Murillo]

20.1.

85 The Triumph of the Holy Eucharist. [III. N.]

Canvas, 43¾ by 80¾ in. (1.11 × 2.03)

(Lent by Lord Faringdon)

In the centre, the figure of Faith; she wears a white and red mantle with a blue cloak, and is seated upon clouds, holding in her right hand the consecrated wafer; a gold and silver key are in her left hand, placed on top of the book which is lying on her knees. The Holy Ghost is hovering over the Host; to the left, a winged angel holding a scroll upon which we read: IN FINEM DILEXIT EOS. *Joannis, Cap. XIII.* To the right, three men, a woman and a child; amongst the clouds, choirs of angels.

Originally a lunette, but now rectangular, this is one of the pictures which Murillo painted before 1656 for the Church of La Blanca in Seville; two of them are at the Prado Museum (*El sueño de Patricio*), one at the Louvre (*La Inmaculada*). The picture now exhibited was removed from Spain by General Faviers. It was among the Pourtalès, and Lyne Stephens Collections.

No. 79 of the Grafton Galleries Exhibition, 1913.

86 The Immaculate Conception. [1 S.R. N.]

Canvas, 54 by 45½ in. (1.37 × 1.15)

(Lent by the Marquess of Lansdowne)

The Immaculate is wearing a white tunic and a blue mantle; her hands are crossed over her breast, and her head inclined in a reverent attitude, as if she were accepting, with gratitude and surprise, the privilege which brings her immunity from original sin. On the right, four angels; on the left are others.

This is the smallest and one of the most enchanting amongst the *Inmaculadas* of Murillo; it is most closely related to that in the Chapter House of the Cathedral of Seville, painted in 1668.

Tormo studied the ensemble of the *Inmaculadas* by Murillo in *La Inmaculada y El Arte español*, *Bol.*, 1914, III., pp. 203–7, wherein eighteen of them are reproduced.

87 San Leandro and San Buenaventura. [III. N.]

Canvas, 78¾ by 69¼in. (2.03 × 1.75)

(Lent by the Museum of Seville)

A life-size portrait of the two Saints, who stand talking between large columns. On the right is San Leandro, in his pontifical white vestments; he is bare-headed; he holds his crozier in the left hand, and in the right a paper on which we read, "CREDITE O GOTHI, CONSVBSTANTIALEM PATRI"; on his right an angel is supporting the mitre of the Archbishop of Seville. On the left, wearing the habit of a Franciscan monk under the rochet of a cardinal, San Buenaventura is holding the model of a church which rests upon a closed book.

Mayer dates this picture between 1672 and 1676 (*Murillo*, Stuttgart, 1913).

The companion to this picture is that of *Santas Justa y Rufina*, also in the Seville Museum. Perhaps the composition

of these pictures was inspired by the altar-pieces of the Escorial by Navarrete (*el Mudo*), Sánchez Coello, Carvajal, etc.

No. 83 of the *Catálogo de las Pinturas y Esculturas del Museo provincial de Sevilla*, by J. Gestoso, Madrid (undated).

[B.E. Murillo]

20.1.

88 Gabriel Esteban Murillo. [III. W.]

Canvas, 77½ by 42½ in. (1.90 × 1.07)

(Lent by the Duke of Alba and Berwick, Madrid)

He wears choir vestments and a long black robe and mantle over a white surplice; he holds his biretta in his right hand and a breviary in his left; to the left, a table covered with a red cloth, upon which are two books and a small silver watch; in the background, a curtain hangs before a column, on the pedestal of which appears in grisaille a shield (I., three doves; II., 1, a lion rampant; 2, a mermaid holding a book in her left hand); below is the inscription: AETATIS SUAE VIGESSIMO QUINTO AN° 1680.

Son of "The painter of Conceptions" and of his wife, Doña Beatriz de Cabrera de Sotomayor y Villalobos, he was born at Seville in 1665. Based on the date of this picture, he must have been their eldest son. His father's will shows that he had been in America; according to D. A. Barcia, he was ordained a priest shortly before the death of Murillo, and was granted a benefice in America, where he died shortly after his father.

Barcia, *Catál°.*, cit., No. 68, wherein the picture is reproduced.

Curtis: *Velazquez and Murillo*, p. 297 and 307.

20.1. [B.E. Murillo]

89 The Virgin with the Rosary. [1 S.R. E.]

Canvas, 97 by 84¾ in. (2.43 × 2.13)

(Lent by D. M. Foronda, Barcelona)

The Virgin, wearing a white underdress, a red tunic and a blue mantle, is holding in her lap the Divine

Child, nude, upon His swaddling clothes; she has a rosary in her right hand, and is surrounded by innumerable angels, some of them playing on musical instruments, others singing, others carrying flowers.

JUAN DE VALDÉS LEAL.

He was born at Seville, and baptized on 4th May, 1622. On 2nd August, 1638, he was apprenticed to a silversmith; hence his fondness for painting precious gold and silver embroideries. Later on he gave up his work as silversmith to become a painter, and he certainly was a pupil of Herrera the elder; hence his acquaintance and his resemblance with Herrera the younger. While living at Córdoba he was married, on 14th July, 1647. The first picture bearing his signature is the *San Andrés*, at San Francisco, in Córdoba, dated 1649. During that year or the following one he went to Carmona, where he painted pictures of Santa Clara, dated 1653. On 15th July, 1656, he bought a house in Seville. In 1657 he signed *Las Tentaciones de San Jerónimo*. In January 1660, together with Herrera, Murillo and other painters, he founded the Academy of Seville. In 1661 he signed *La Concepción*, now at the London National Gallery. In 1671 he painted the famous *Muertos* of the Charity Hospital at Seville. He was some time at Córdoba, and upon his return to Seville continued to devote himself to painting in real earnest, and also to engraving and to wood carving. He died and was buried on 15th October, 1690. He seems to have heralded what was best in the 18th century. It seems incredible that he did not know the works of El Greco.

Palomino: *Vida*, 183.
Beruete: *Valdés Leal*, Madrid, 1911. P. Lafond: *Juan de Valdés Leal*. J. Gestoso: *Biografía del pintor Sevillano Juan de Valdés Leal*, Sevilla, 1917.

90 Saint Mark and Saint Eligius. [III. S.]

Canvas, 35½ by 26¼ in. (0.90 × 0.66)

(Lent by Don Aureliano de Beruete, Madrid)

In the background a reredos and a canopy; to the left a door through which we see a landscape where Saint Mark the Hermit, dead, is being guarded by the wolf whose blindness he cured. Within the portico, to the left, the Holy Hermit, in brown cassock and white

cloak, points to an angel holding a chalice. On the right stands Saint Eligius in ecclesiastical vestments; at his feet are two angels; on the ground near them, an anvil and a hammer. One of the angels fashions a processional cross, and the other presents a chalice.

We may suppose that this picture was taken from the district of Córdoba where, in addition to there having been a famous brotherhood of silversmiths of Saint Eligius, there also were, and there are still, celebrated hermitages devoted to the cult of the Sainted Hermits of Thebaid.

Gestoso reproduced this picture in his book *Biografía del pintor sevillano Juan de Valdés Leal* (Sevilla, 1917), plate 48, and on p. 205 he writes that the same must belong to the last third of the life of the artist.

20.1. [Juan de Valdés Leal]

91 The Immaculate Conception. [III. S.]

Canvas, 15½ by 10 in. (0.39 × 0.25)

(Lent by M. Nicolle, Paris)

The Virgin, in a white tunic and blue mantle, is borne on clouds and supported by angels.

DON JUAN CARREÑO DE MIRANDA.

Of noble lineage, he was born at Avilés, Asturias, on 25th March, 1614. In 1625 he went to Madrid, and there studied painting under Pedro de las Cuevas—a good master, but an insignificant painter—and then under Bartolomé Román, who was not a much better artist. Velázquez induced him to devote himself with more assiduity to painting. On 27th September, 1669, Queen Doña Mariana appointed him Painter in Ordinary, and in April, 1671, Charles II. appointed him Court Painter. He also enjoyed a pension and filled some offices at the palace. He declined the knighthood which the King offered him. He died in the first days of September, 1685. He was the painter who, among those of the Madrid School, knew best how to blend the artistic influences from Venice and from Flanders, showing a greater preference for the Flemish painters. His portraits are painted with an aristocratic austerity which is typically Spanish. He has been called "The Spanish Van Dyck."

Palomino: *Vida*, 172.
Sentenach: *La Pintura en Madrid.*
Beruete: *The School of Madrid.*

92 The Annunciation. [1 S.R. N.]

Canvas, 63 by 90 in. (1.62 × 2.58)

(Lent by the Hospital of the Venerable Order Tercera of Saint Francis, Madrid)

Mary is kneeling before a fald-stool upon which a book is lying open; at her side there is a vase with the emblematic lilies. In front of her, and to the left, the Archangel Gabriel, in white, is bending the knee, with the right hand pointing towards Heaven; in the left a sceptre; in the background is a balustrade, through which we distinguish a distant landscape and the sun breaking through clouds. The figure of the Virgin recalls the traditional types of the Madrid School, such as the Virgins of Pereda; the angel, on the other hand, is distinctly in the style of Rubens. Signed, *Juan Carreño Fecit* 1653.

Said by Ponz and by Ceán Bermudez to have been in the chapel of the Order Tercera, and it is now kept in the Hospital. It has been published and studied by E. Tormo and Monsó in the *Bol.*, I., 1920, pp. 24–31, *Las Anunciaciones de Carreño y de Claudio Coello.*

93 A Young Lady. [III. N.]

Canvas, 81½ by 45½ in. (2.05 × 1.15)

(Lent by the Duke of Medinaceli, Madrid)

The background and the lady's farthingale were spoilt and blackened by fire.

A portrait of a pretty young lady, who seems scarcely twenty years of age; her hair is adorned with white and mulberry-coloured ribbons, on which has lit a butterfly; she wears a low-necked garment of transparent fringed tulle, and a rich jewel on her breast; the dress is of very dark blue, the sleeves are of white fluffy and

slashed fabric. From the mode and style, this picture may be dated about 1658.

Exhibition of Portraits, Madrid, 1918, No. 22.

20.1.

94 Marchioness of Santa Cruz. [III. N.]

Canvas, 95 in. by 72 in. (2.42 × 1.82)

(Lent by the Heirs of the Marchioness of Isassi, Madrid)

In the background, to the left and in the centre, heavy red hangings; to the right, a window through which we distinguish a balustrade, a garden and the façade, seen from an angle, of a Renaissance palace, with statues in niches; below the window, a red table upon which we see a few roses. The lady occupies the rest of the picture; she wears an enormous farthingale; her hair is adorned with yellow ribbons; on her breast a medallion with a miniature; the sleeves are of fluffy and slashed fabric, with bands of old gold, the same as the skirt; in her right hand she holds a fan; there is a bracelet on her wrist and rings on her fingers; in her left hand she has a small watch. The foreground is paved with glazed tiles. To the left is the base of a column, with the signature *J. Carreño fecit*, 1665, the last figure of the date being doubtful.

On the back of the picture there is a paper which, abridged, reads thus: "Portrait of the Most Excellent Lady Doña Francisca de Velasco y Ayala, daughter of the 7th Count of Fuensalida . . . and of . . . Doña Isabel de Velasco. [She was portrayed by Velázquez in Las Meninas.] She was married to the Most Excellent Don Diego de Bazán y Benavides, Marquis of Bayona and Marquis of Santa Cruz del Viso, Acting Viceroy of Sicily, General of the Galleys of Spain. . . . Whilst staying in Naples he was betrothed by proxy . . . to the aforesaid lady on 6th May, 1662; his betrothal was ratified on 20th February, 1663."

Regarding the biography of the lady here painted, see Salazar y Castro, *Casa de Lara*, Madrid, 1695, Vol. II., pp. 271–72.

Exhibition of Portraits, Madrid, 1918, No. 24.

95 The Apparition of the Virgin to Saint Bernard. [I. S.]

Canvas, 65¾ by 42¾ in. (0.65 × 1.08)

(Lent by Don Antonio Plasencia, Bilbao)

The "mellifluous Doctor" in ecstasy, kneeling, and with outstretched arms, is receiving the milk which seems to be flowing from the breast of the Mother of God, a reward for his virtue and his efforts in defence of her; he wears a very ample white hood; his head is almost bald, but painted with free and unrestrained strokes of the brush. Above, to the left, the Virgin, with the Divine Child in her arms, Jesus is lying nude upon fine, transparent draperies; Mary wears a red tunic and a blue mantle; her head is surrounded with stars; she is borne on heavy clouds, carried by cherubs with joyful and gracious faces. In the upper part of the picture, to the right, another group of angels; in the lower corner to the left, on the step are the mitre and crosier of an abbot. The whole illuminated in mellow tones. On the step, hardly legible, is the signature of Juán Carreño and the date 1667.

Reproduced in the *Album* of Collections of Pictures at Bilbao, 1919.

96 The Queen of Spain, Doña Mariana of Austria. [III. N.]

Canvas, 56½ by 47¼ in. (1.44 × 1.20)

(Lent by Don Ramón de la Sota, Bilbao)

The Queen is seated, full-face, in a leather arm-chair, and is resting her elbows on its arms; she wears the white head-dress and black mourning costume of a widow; her left hand is fine and aristocratic, modelled with indescribable daintiness; in her right hand is a fan. Behind her, in the right background, a crimson curtain.

Judging by the age of the Queen, and by the care with which this picture was made, we may consider this canvas as the first among those which were painted by this artist, who entered the service of the King and Queen in 1667. It was therefore made in that year.

It is evident that we have in this a direct study from life, despite visible hesitation in the handling of the picture.

Daughter of the Emperor Ferdinand III., Doña María was born on 23rd December, 1634; was married to her uncle, Philip IV. of Spain, on 3rd October, 1649; left a widow on 17th September, 1665; and died on 16th May, 1696.

Exhibition of Portraits, Madrid, 1918, No. 23.

JUAN MARTIN CABEZALERO.

A native of Almadén (in the Province of Ciudad-Real), he was a pupil of Carreño, who taught him painting in fresco and in oils; he was studious and modest. He was not yet forty when he died in Madrid, in 1673. We have, signed by him, the *San Jerónimo* of the Cook Collection (1666) and a *Presentación del Niño Dios en el Templo* (No. 212 of a Catalogue of a Sale of Pictures in November, 1915, in Madrid, Calle de Peligros No. 7); we also have documentary evidence concerning the four pictures representing *La Pasión*, belonging to the venerable Orden Tercera of Madrid, in 1667–8. In regard to those which tradition declares to be his, or which are attributed to him by different critics, consult Palomino and Tormo.

Palomino: *Vida*, 140.
Beruete: *The School of Madrid.*
L. Alonso: *Bol.*, 1915, I.
Tormo: *Bol.*, 1915, I. and II.

20.1

97 The Inspiration of Saint Jerome. [III. S.]

Canvas, 48¾ by 39¾ in. (1.23 × 1.01)

(Lent by Sir Herbert Cook, Bart.)

We see the cardinal and hermit seated in his cave at Bethlehem; the lower part of his body is covered with a robe of vivid red; he is looking towards Heaven; his face, with a long beard, is turned to the right—there

is in it a certain suggestion of Rubens; upon a rock, with edges of yellowish-white, the Bible lies open; in front, a crucifix, and afar, a portion of Heaven breaking through the cave. Brownish-grey tints predominate in the painting of the rocks, with greenish-blue tints in the sky in the background and over the head of the Saint. Signed upon the rock, underneath the book, J^s. B. (?) CABEZALERO, ANNO 1666.

Parts of this canvas point to recollections of Ribera, and other parts indicate the Flemish School. It belonged to the house of Altamira, and then to the Duke of Sutherland. It was exhibited in 1838 at the British Institution, and was bought by Sir H. Cook in 1913. It was on view at the Grafton Gallery Exhibition in 1913, No. 187.

Tormo reproduced and studied same in the 1915 *Bol.*, I., pp. 42–43.

MATEO CEREZO.

He was born at Burgos about 1635; at fifteen years of age he went to Madrid, where he studied painting together with Carreño, and made a special study of the Venetian and Flemish pictures in the Royal Palace; he stayed for some time at Valladolid and at Burgos in 1657. A few dates on some of his pictures, and his death at Madrid on 29th June, 1666, are all we know about Cerezo from the days of Palomino; and further, the little information we have about him was collected by hearsay in the studios and academies of Madrid. He was probably the Spanish painter who was most influenced by Van Dyck; he was a facile and amiable artist, the enemy of violence and audacity, and always managed to find adequate expression without effort.

His work has not been studied as much as it deserves; a monograph dealing with him is still lacking. On the special study to which we refer there is now at work J. Allende-Salazar, who discovered the certificate of the death of the painter. Palomino: *Vida*, 145. Beruete: *The School of Madrid*. Sentenach: *La Pintura en Madrid*.

20.1.

98 Apparition of the Virgin to Saint Augustine. [III. N.]

Canvas, 81½ in. by 50 in. (2.05 × 1.27)

(Lent by the Marquis of Argelita, Madrid)

Before a small table, on which we see a book and an inkstand, Saint Augustine is kneeling; he wears ample black robes, with a cord round his waist. He has been surprised by the celestial vision; there is a complacent mystical expression in his fine face; his beard is fair; his carefully modelled hands are crossed upon his breast; the whole technique is free and fluid. High on the left, and sketchily treated, the group of the Virgin with the Divine Child in her arms; she wears a red tunic and a greyish blue mantle; Jesus is dressed in a white robe, and seems to be bestowing His blessing; to the right, the base of a column. Below, on the left, is the mitre, and in the usual elegant calligraphy of the painter, the signature, *Matheo Zerezo, ft.* 1663.

This canvas, like a few by Carreño which are shown in this Exhibition, makes it clear that the Madrid School of Painting, contemporary with and posterior to Velázquez, did not servilely imitate the great master; but that it did rather freely reconstrue in part the process of his art, seeking also inspiration amongst the Venetian and Flemish painters, above all in Rubens and in Van Dyck; hence the interest attaching to those painters who are far from being mere imitators of Velázquez.

This canvas has never before been reproduced or exhibited.

JOSE ANTOLÍNEZ.

Claudio José Antolínez y Sarabia was born at Madrid, and was baptized on 7th November, 1635. He was married before reaching his eighteenth year, and it appears that his first art master was his own father-in-law, who was himself a painter. Francisco Rizi is also likely to have taught him the

rudiments of his art. The most early date we know of as affixed to his pictures is 1663; he showed himself a masterly painter; he died on 30th May, 1675. He might, with some justification, be called the "Madrid Murillo"; like the Seville Murillo, he was wont to paint *Concepciones*; his style was facile and vigorous. Through his early death a great painter was lost.

Palomino: *Vida*, 148.

J. Allende-Salazar (*Bol.*, 1915 and 1918) has introduced new documentary evidence into his biography.

99 The Archangel Gabriel. [III. S.]

Canvas, 32 by 24 in. (0.81 × 0.61)

(Lent by the Marquis of Cerralbo, Madrid)

This is a fragment of an *Anunciación*, the Virgin of which is likewise the property of the Marquis of Cerralbo. The celestial emissary, rather more than half length, is auburn-haired; the cloak is red and floating; a jewel with pearl is hanging from his breast; in the right hand the branch of mystical lilies; the tunic is of gold fabric. The figure of the youthful angel is distinctive and striking. The work is free and bold—it shows how the School of Madrid of the 17th century had succeeded in combining the principles of the Venetian and Flemish Schools with realistic Spanish tradition.

This picture comes from the Salamanca Collection; it formerly belonged to Don José de Madrazo (No. 314 of his Catalogue, Madrid, 1856).

100 The Immaculate Conception. [III. E.]

Canvas, 81 by 65¼ in. (2.05 × 1.65)

(Lent by Don J. Lázaro, Madrid)

The Virgin Mary is dressed, as Antolínez was wont to dress her, in a silver-grey tunic and a cobalt-blue

mantle. She has a halo of stars, and appears to be carried by angels, whilst other angels, with roses in their arms, are surrounding her, amid irises and olive-branches and palms; a candelabra, an imperial crown and a sceptre; light, swiftly-moving clouds. The whole full of movement and animation, and harmoniously rhythmical. Signed, and originally dated 1675. The restorer altered the "5" to a "6," so that now the picture is dated 1676—a year after the death of Antolínez.

This is an admirable work of the last year of the life of Antolínez, painted when he was at the height of his talent, and one of the finest Immaculates that Spanish art has ever produced.

There was on view at the Grafton Gallery Exhibition the *Inmaculada* from the Bowes Museum, Barnard Castle, a picture anterior and at the same time inferior to the one now exhibited. It was reproduced and studied by Tormo in his *La Inmaculada y el arte español*, *Bol.*, III., 1914, p. 211.

CLAUDIO COELLO.

Was born at Madrid, and was baptized on 2nd March, 1642. He was a pupil of Francisco Rizi, a great friend of Carreño, and in constant communication with Donoso; and he belonged to that generation of painters who, without going out of Madrid, devoted themselves to the study of the marvels collected in the Royal Palaces. He was appointed painter to the King without remuneration on 27th March, 1683; was granted a salary on 26th August, 1685, and on 31st December of that year took the oath as Court Painter in the place left vacant by the death of Carreño. His last years were full of sorrow; he was badly paid and despised by a Court seduced by the sumptuous art of Luca Giordano. He died on 20th April, 1693. He was the last amongst the great Spanish painters before Goya. He has left fresco decorations for churches and salons, large pictures in the "baroque" style, small pictures representing familiar devotional scenes, and portraits. He also painted with real mastery *La Translación de la Sagrada Forma* at the Escorial, which is one of the best paintings in Spanish art.

Palomino: *Vida*, p. 186.

His biography was revised by C. P. de Bustamente in the *Bol.*, 1918, III.

101 Portrait of the Painter. [1 S.R. S.]

Canvas, 45¼ in. by 39¼ in. (1.14 × 0.99)

(Lent by H.M. The King of Spain)

Half-length, and wearing loose black clothes, with a white *golilla* collar; in his hand he carries a lute; and a sword at his side.

This is apparently a portrait of the painter by himself, to judge from the direction of the glance; and at the back we see it was painted by Claudio Coello; in effect, the features are not in contradiction with those which are supposed to be his portrait in the canvas of The Sacred Form at the Escorial. This is a fine picture, which, from a technical point of view, is more like one by Carreño than one by Coello, and for this reason, when it was first reproduced, it was ascribed to the painter of Avila. We are also told that Coello is portrayed in his frescoes of *La Manteria* at Zaragoza, painted in 1683.

Published by Sentenach in the *Bol.*, *Los grandes retratistas españoles*, XXI., 1913, p. 15.

102 Saint Catherine of Alexandria. [I. S.]

Canvas, 48½ by 36½ in. (1.21 × 0.92)

(Lent by the Duke of Wellington)

Three-quarter length, life-size. The Saint is lifting her eyes towards Heaven. Her hair is chestnut-brown; her face beautiful, and she wears a small crown on her head, which is surrounded by a halo of light. Her tunic is white, easy fitting; there is across her breast a lilac-coloured band fastened by a sapphire brooch; her cloak is red trimmed with gold, and hangs from the left shoulder; in her left hand a palm; she is resting her elbow upon the wheel of martyrdom, and her right hand upon a sword. Dark background. Signed, *Claudio Coello. Fa. Pict. Reg. anno* 1683. We must bear in mind that on 29th March of the same year he was appointed Painter to the King.

The learned author of the Grafton Gallery Exhibition Catalogue (p. 144) attributes to this picture the reference made by Palomino when mentioning the pictures of *Santo Domingo el Real* at Madrid; but that suggestion cannot be admitted because Palomino is referring to an altar-piece of Saint Catherine of Sienna, which, further, belongs to a Dominican convent.

It was removed during the Battle of Vittoria, and was included in the "baggage of King Joseph."

No. 158 of the Grafton Gallery Exhibition, 1913.

[Claudio Coello]

20. 1.

103 A Gentleman. [I. S.]

Canvas, 24¾ by 17¾ in. (0.62 × 0.45)

(Lent by Count of Villa-Gonzalo, Madrid)

This gentleman appears to be about thirty-five years of age; he wears his hair long, and a white ruffed collar over a black costume. Dark background.

In the lower right-hand corner, in white and in small characters, is a number, "63."

FRANCISCO ANTONIO MENÉNDEZ.

Born at Oviedo in 1682, of a family who had given to Spain several artists, he studied with his brother Miguel. While in Italy, lack of means drove him to enlist as a soldier. From Italy, where he remained from 1699 to 1719, he returned to Madrid. He made for himself some reputation as a miniaturist, being appointed in that capacity at the Court. His oil pictures are not numerous. He died before 1752.

Cean, III., 111–117.

Sánchez Cantón: *Los Pintores de Cámara de los Reyes de España.*

Ezquerra: *Exposición de la Min. Retrato en España*, 1916, 40.

104 Marie Louise, of Savoy, Queen of Spain. [I. N.]

Canvas, 32½ by 24½ in. (0.82 × 0.62)

(Lent by H.M. the King of England)

Life-size, to the waist, three-quarters to the left, wearing a red and gold mantle and lace fichu, and high headdress with lace falling to her shoulders, holding some orange blossoms in her right hand.

Marie Louise was born 1688, died 1714. Queen of Philip V.

Formerly in the Collection of Louis Philippe, and purchased May 7, 1853, No. 139, by Queen Victoria.

Catalogue of the Exhibition of Spanish Old Masters at the Grafton Galleries, 1913–14, No. 86.

LUIS PARET Y ALCÁZAR.

Born in 1747 at Madrid, he became a pupil of Antonio González Velázquez and then of the French painter Traverse. This gave a certain character to his paintings. A cultivated and travelled man, he travelled in France and Italy, but he remained Spanish in the animation and grace of his composition. He died at Madrid, Feb. 14, 1799.

105 La Puerta del Sol de Madrid. [I. N.]

Canvas, 30 by 33 in. (0.76 × 0.85)

(Lent by M. Nicolle, Paris)

To the left is the Calle de Alcalá. In front the Church of Buen Suceso, with a large fountain in the centre. People in carriages. Signed on the lower right: *L. Paret 1773.*

No. 180 in the "Catalogue des Tableaux Anciens, Galerie de Salamanca, Paris," 1867.

FRANCISCO DE GOYA Y LUCIENTES.

He was born at Fuendetodos (Province of Zaragoza) on 30th March, 1746. He went to stay for some time in Italy, whence he was called back in order to paint cartoons for tapestries; he settled down in Madrid in 1776. He was made a member of the Academy in 1780; on 29th June, 1786, he was appointed a Painter to the King, and on 25th April, 1789, Painter in Ordinary; being next made First Painter on 31st December, 1799. He became deaf in 1792, and died at Bordeaux on 16th April, 1828. He was not a precocious painter, nor did he become famous until well advanced in years; he wasted a good part of his life in occupations other than painting. Deafness having somewhat isolated him from the world, he found relief in introspection; and the condition of Spain and Europe had a deep effect on his mind. At the age of 82 years he was still painting, always finding a new inspiration. His fame grows in proportion as time advances. He ranks amongst the most vigorous and forceful painters; he was one of the precursors of modern painting.

The bibliography of Goya is very abundant, and as a summary of it we may quote: Conde de la Viñaza: *Goya*, Madrid, 1887. Tormo: *Las Pinturas de Goya y su clasificación cronológica*, Madrid, 1902. A. de Beruete: *Goya pintor de retratos*, 2nd edit., 1919; id., *Goya, composiciones y figuras*, 1917; id., *Goya grabador*, 1918. V. von Loga: *Goya*, 1903.

[Goya]

20.1.

106 Portrait of the Painter. [IV. N.]

Canvas, 16½ by 11¼ in. (0.41 × 0.28)

(Lent by Count of Villagonzalo, Madrid)

He is painted full length, and standing; his figure is defined against the light; behind, occupying almost the whole of the background, is a large window. Goya wears a sombrero with narrow brim, a small jacket of light brown with red edging and blue and grey flowers; a tight-fitting pair of breeches of the same colour as the jacket; in his right hand he holds a brush, and in the left his palette; behind, on a small round table is an inkstand. To the left, the canvas which Goya is represented as painting.

Tormo is of opinion that this picture was painted during Goya's second period (1788 to 1800). Beruete calculates that it was towards 1784 or shortly afterwards that this canvas was

painted ; the technique of it is magnificent and goes to show the artistic independence which the painter already possessed. "It is an invaluable document, which helps us to ascertain how Goya was wont to paint ; he used short brushes, which he held low down ; on his palette ten different colours, starting from white followed by light ochres, then by greenish blues to finish with the darker tints ; vermilion is outstanding, and occupies the first place to the right of white."

This picture reveals to us Goya such as he was in the days of his greatest struggles and on the eve of his triumphs.

Mr. Calvert, in his *Goya*, reproduced it as being the portrait of a pupil of Goya, Asensio Juliá, but did not give any reason for so ascribing it. Beruete : *Goya pintor de retratos*, 2nd edit., Madrid, 1919, p. 25, plate IV.

No. 86, Goya Exhibition, Madrid, 1900.

197 Saint Bernardino of Siena, preaching. [IV. W.]

Canvas, 24 by 12½ in. (0.61 × 0.31)

(Lent by the Marquis de la Torrecilla, Madrid)

In the background, to the right, a building ; to the left, a tall tree faintly appearing in the centre ; upon a knoll the Saint is preaching, dressed in dark brown ; above his head a star ; people of various conditions are listening to him, the nearest being noblemen dressed in the fashion of the 17th century. In the foreground, seated upon a cushion, is King Alfonso IV. of Aragon, with his crown, wearing a purple cloak. There is in the composition more theatrical spirit than religious function. Against tonalities of a dark wine colour, mauve and greyish blue, vibrate the tints of intense yellow and blue of the short cloaks of the noblemen standing at each extremity of the foreground.

This is the less completely finished study—the Marquis de la Torrecilla possesses both—painted by Goya for the picture which he was commissioned to paint in 1781, and which was destined for the Church of Saint Francis the Great at Madrid. He devoted himself body and soul to this picture, and with it attained the triumph which he was seeking ; the canvas was not completed until 1784, and was highly appreciated by the King and his Court.

20.1.

108 Robbing the Coach. [IV. N.]

Canvas, 66½ by 50 in. (1.67 × 1.27)

(Lent by the Duke of Montellano, Madrid)

A wood. An overcast sky. A coach in which three gentlemen and a lady are travelling has just been stopped by four highwaymen. A footman is in charge, accompanied by a soldier; three mules drawing the vehicle. One of the highwaymen, dressed in a chestnut-coloured costume and cap, armed with a blunderbuss, is standing on the box-seat. In the foreground, to the left, is the coachman, lying dead, dressed in short green jacket, white shirt and chestnut-coloured breeches, blue scarf and stockings. In the centre, a gentleman, in a reddish-brown cap and *redecilla* (or hair-net), is kneeling; so also is the lady, who wears a black jacket, yellow shoes, stockings, hat, and a pink skirt; they both seem to be imploring the bandits to have pity upon them. Another of the bandits is making a gesture as if to demand silence; he is in his shirt-sleeves, with waistcoat and cap, and carries a thick rope in his hand, with two pistols in his belt. The third bandit wears a broad-brimmed sombrero; he is taking aim with his fire-lock; his shirt is open, and his breeches are of light chestnut-brown. To the left of this central group, a gentleman, in a costume of blue velvet and grey stockings, is still fighting with the fourth bandit, who is about to run his dagger through him; to the right, lying face downwards, bleeding to death, is a soldier dressed in yellow and red.

This, and the four pictures which follow, were painted for the Alameda of the Dukes of Osuna; Goya sent in his account on 12th May, 1787, written and signed with his own hand, valuing his picture at 3,000 reales.

These documents were published by M. Sentenach in his *Nuevos datos sobre Goya y sus obras*, in *Historia y Arte*, Dec. 1895, pp. 196–99.

"This," writes Beruete, "looks more like a theatrical scene than a drama in real life; . . . the disposition of each one of these scenes, and above all the life-like expression of the personages, . . . is very impressive, and the most distinctive feature of these pictures."

Beruete: op. cit., pp. 62, 65.
Osuna Catalogue.
No. 30, Goya Exhibition, Madrid, 1900.

109 The Swing. [IV. W.]

Canvas, 66½ by 39½ in. (1.67 × 1.00)

(Lent by the Duke of Montellano, Madrid)

A background of mountains; at their foot, edifices and plantations of trees. In the foreground two trees, one leafless and the other with but a few branches; between them is hanging a thick rope, which serves as a swing; upon it is seated a young girl wearing a dress of light wine-colour and black; behind her a youth is pushing the swing; there is another youth in front, turned sideways, with his arms lifted; he wears a costume of blue velvet and white stockings. To the right, at the foot of the tree, is lying a man with a broad sombrero, black breeches, and a buff doublet of buckskin with black sleeves; he is resting his head upon his left arm. Opposite is a young girl with blue head-dress, light green jacket and crimson sash, singing, and playing the castanets; another girl, accompanying her on the guitar, wears a pink coiffure; near the girl playing the castanets a black hat and two caps are seen on the ground.

According to Goya, this scene represents "a few gipsies at play," and for this picture he was paid 2,500 reales.

Beruete: loc. cit.
Osuna Sale Catalogue, No. 3.
No. 29, Goya Exhibition, Madrid, 1900.

20.1.

110 The Fall. [IV. W.]

Canvas, 66½ by 39¼ in. (1.67 × 1.00)

(Lent by the Duke of Montellano, Madrid)

Against a landscape of high mountains almost barren of all vegetation, with a few trees in the middle distance and three fir-trees. In the centre a donkey has fallen down, and a damsel in a swoon is being assisted to recovery by a youthful *abbé* wearing a powdered wig, with black cloak, and a three-cornered hat; the young lady is supported by a courtier, dressed in chestnut-brown with blue collar and lapels; behind, two asses without their riders. To the left, riding on a donkey, and wearing a blue costume and a mauve coiffure, a lady is weeping copiously; she is supported by a groom; to the right, riding on another donkey, a young girl dressed in white, frightened, waving her arms. In the distance, on foot, the figures of three wayfarers.

"An expedition (*romeria*) through a hilly country," thus reads Goya's description, and the price 2,500 reales.

Beruete: loc. cit.
Osuna Sale.
No. 28, Goya Exhibition, Madrid, 1900.

20.1. [Goya]

111 The Greasy Pole. [IV. S.]

Canvas, 66½ by 34½ in. (1.67 × 1.00)

(Lent by the Duke of Montellano, Madrid)

Background of plain houses and trees; on rising ground, a poor dwelling-house, and before it a two-wheeled cart. In the centre of an open place, a tall, bare and polished pole, at the upper end of which three cocks and three cakes are hanging, tied together. To gain the prizes, children are climbing up the pole; one of them has reached half-way up, another is about one-

third of his journey, and a third is ready to climb in his turn, giving himself a lift from the shoulders of a man; at the foot of the pole villagers are standing in groups; two men, with ample cloaks, are presiding over the competition. The child half-way up the pole is wearing a grey jacket and short blue breeches, the lower one is dressed in chestnut colour, and the third one in blue and green. On the ground, another urchin is awaiting his turn to make an attempt to secure the coveted prize.

Goya, in his account, describes the scene as "A maypole, supposed to be erected on the green of some village, and showing a few urchins on their way to the top, the price 2,500 reales."

Beruete: loc. cit.
Osuna Sale Catalogue.
Goya Exhibition, 1900, Madrid, No. 27.

112 Carting an Ashlar Stone. [IV. E.]

Canvas, 63 by 53 in. (1.60 × 1.34)

(Lent by the Count of Romanones, Madrid)

A cart, drawn by two pairs of oxen, is transporting an enormous ashlar stone, intended for use in the construction of the castle in the background; on a ladder, serving as a stretcher, men are carrying a wounded workman, victim of an accident; three artisans, with an expression of deep sympathy, are looking at the sorry group. The sky is intensely blue, with light clouds of ashy-white and pink tints; there is a plantation of trees. The background is rather sketched than defined.

In the opinion of Beruete: "What is remarkable in this canvas is the rendering of atmosphere and the finish of the background."

Goya was paid 2,500 reales for this picture.

Beruete: loc. cit.
Osuna Sale.

20.1.

113 Maria Luisa, of Parma, Queen of Spain.

[IV. N.]

Canvas, 44 by 55¾ in. (1.11 × 1.41)

(Lent by the Marquis de la Vega-Inclán, Madrid)

She wears a tight-fitting jacket of a green colour, trimmed with lace of the same whiteness as the skirt, and with greenish ornaments; the tulle scarf is also white; on her breast she wears a medal, a white cross upon a blue ground; across her breast, the mulberry and white sash with the Cross of the Order bearing her name. In her left hand she carries a closed fan; her right hand is resting upon the royal crown, which, together with the sceptre, is laid upon a red and gold cushion lying on a table; she wears four pearl bracelets; she has on her head a small tall hat with plumes and ribbons. To her left, a huge tapestry of old gold cloth; to her right, an arm-chair.

The face, arms and decorations are painted after the manner of Mengs—the scarf and the skirt showing those touches of genius which herald future audacities of the painter.

This is probably the first portrait of Maria Luisa, already Queen, painted by Goya, and therefore we may date it 1788 or 1789. It is a work of suggestive appearance, and of extraordinary interest in regard to the evolution of Goya; we clearly distinguish, on the one part, the anxiety of the painter to emulate those Painters in Ordinary who were his predecessors, and on the other hand we realise how fast the crisis was approaching which transformed his art.

This is an "official" portrait, after the manner of those by Van Loo and Ranc; very much resembling the portrait of Maria Luisa, dated towards 1789, for which the Marquis of Villavieja owns a sketch.

Maria Luisa was born at Parma on 9th December, 1751; she was married on 4th September, 1765, to the prince who was to become King Charles IV. of Spain, and she died at Rome on 2nd January, 1819. Her life was far from exemplary, and as a woman she influenced, through her favourite, Manuel Godoy, all the events which agitated the history of her time.

114 Rosario Fernández ("La Tirana"). [IV. S.]

Canvas, 83 by 51 in. (2.05 × 1.29)

(Lent by the Academy of St. Fernando, Madrid)

Life-size portrait. The famous actress is standing; an air of haughtiness and distinction pervades her features; she is dressed in white, with crimson mantle.

Beruete is of the opinion that this portrait must be dated 1798, posterior by four years to the other portrait, dated 1794, of the same actress which belongs to the Marchioness of Valdeolmos. By reason of the lightness of the impasto he connected it with the mural decorations of San Antonio de la Florida.

Maria del Rosario Fernández, *la Tirana*, was born at Seville in 1755; she owes her nickname to the fact that she was married to an actor who was himself nicknamed *el Tirano* ("the tyrant"), as he usually played such parts in tragedies; she appeared in classical comedies, although she was by nature a born tragedian. Poets and writers praised her, and Moratín himself sang of "The Andalusian fire of her eyes." Suffering from a disease of the chest, she applied on 8th January, 1794, for a benefit performance previous to her retiring from the stage; in 1797 she was employed in the box office of a theatre—a sad ending to the career of a glorious actress! Still tormented by the progress of her illness, and deprived of her modest administrative employment, she died at Madrid on 28th December, 1803.—(Cotarelo: *Maria del Rosario Fernández La Tirana*, Madrid, 1897.)

From the foregoing we may confidently conclude that this portrait must be considerably earlier than 1794, because it is hardly credible that, having already retired from the stage, she should have been painted in such a striking posture. The portrait which is dated 1794 must be posterior to this one, because in it la Tirana appears certainly older; her face is less youthful-looking, her eyes have lost their natural brilliancy—the effects of time and of illness. . . .Technical anomalies are not to be wondered at in a painter like Goya.

Beruete: op. cit., pp. 48–49, 71–72.

115 The Duchess of Alba. [IV. N.]

Canvas, 75½ by 50¼ in. (1.90 × 1.27)

(Lent by the Duke of Alba and Berwick)

Life-size portrait; standing against a landscape of fine greyish green tints. The Duchess wears a white tulle

dress, with gold lace trimming; her hair is loose, and she wears red bows in her hair and upon her breast. A large sash which girdles her waist is also red; she wears pendants and a collar of large corals; there are bracelets round her left arm, and an ornament of Moorish design of enamelled gold engraved with initials. At her feet, a long-haired pet dog with a red bow tied on its left hind leg. With the index of the right hand she is pointing to the dedication painted below in white, *A la Duquesa de Alba, Fr^co. de Goya* 1795.

This is probably the most beautiful of all the portraits which Goya painted of the elegant Duchess.

Doña María del Pilar Teresa Cayetana de Silva, Alvarez de Toledo, 13th Duchess of Alba, was the daughter of the Duke of Huéscar, Don Francisco de Paula and of Doña Mariana de Silva y Sarmiento, and was born at Madrid on 10th July, 1762; she was married on 15th January, 1775, to the Marquis of Villafranca, who soon left her a widow; and she herself died on 25th July, 1802, without issue. A certain liberty in her education, then unusual, and a great vivacity of spirit, made her the subject of scandalous conversation. To Goya she was for many years an obsession. Fond of the fine arts and of literature, she found pleasure in surrounding herself with writers and artists. She was an attractive and suggestive figure, who has not yet received all the attention she deserves.

Barcia: *Cat^o.* cit. No. 10.
Beruete: op. cit., p. 60, plate 17, and *Goya grabador*, p. 61. Allende-Salazar and Sánchez Cantón: *Retratos del Museo del Prado*, pp. 280–6.
Exhibited, Madrid, 1918, No. 32.

[Goya]

20.1.

116 An Amorous Parley. [IV. W.]

Canvas, 23½ by 19¾ in. (0.59 × 0.50)

(Lent by the Marquis de la Romana, Madrid)

Against a green and hilly landscape, with a city in the distant background, a beautiful woman, with a mantilla of black lace, yellow jacket, black skirt, crimson sash, and a fan in the left hand, is listening without much heed to the whisperings of a fop, who, dressed in a long pink

jacket, tight-fitting white pantaloons, and high boots, sombrero in hand, is making love to her.

This is a work of the last years of the 18th century. Some have professed to see in it the portraits of the Duchess of Alba and of Goya, but the suggestion is not well grounded.

Beruete: p. 65, plate 22. No. 63 of the Goya Exhibition, 1900.

117 The Marchioness of Lazán. [IV. N.]

Canvas, 75½ by 44½ in. (1.90 × 1.10)

(Lent by the Duke of Alba and Berwick, Madrid)

Life-size. The arrogant marchioness, who is standing with legs crossed, is leaning against an arm-chair upholstered in crimson; her hair is black and curly, and fastened with two gold bands; the neck and arms are bare, without jewels; she wears a diaphanous white costume trimmed with gold, the belt and the edging being of the same material; the mantle is of a wine-colour, and lined with ermine and spread over the arm-chair. Plain background. By the apparent age of the marchioness we may conclude that Goya painted this canvas in the last years of the 18th century. We note the resemblance it has with the portraits of that period, although its tonality is darker and warmer.

In the judgment of Tormo it belongs to the third period of what he calls "the frank style of Goya," 1800–1810.

Doña María Gabriela Palafox y Portocarrero was the daughter of Don Felipe Palafox y Croy and of Doña María Francisca de Sales Portocarrero, Countess del Montijo, and was born on 18th March, 1779. She bore the title of Marchioness de Lazán. Her mother was a writer, and died whilst being prosecuted by the Holy Inquisition as a Jansenist.

This canvas was presented by the Empress Eugénie to her nephew the Duke of Alba and Berwick.

Tormo : *Obras de Goya*, p. 217.
Barcia : *Cat. Casa de Alba*, p. 52 and plate.
Beruete : *Goya pintor de retratos*, p. 64, plate 19.
No. 31, Goya Exhibition, Madrid, 1902.
[Goya]

20.1.

118 The Countess of Haro. [IV. W.]

Canvas, 27½ by 21½ in. (0.69 × 0.54)

(Lent by the Duchess of San Carlos, Madrid)

The delightful figure of the little Countess of Haro is seen seated in an armchair; she wears a very décolleté Directoire costume—a precious tulle shawl which adorns rather than covers her shoulders; she has a headdress of gold texture, with flowers and leaves; her long hair gracefully covers part of her forehead. Very few of the portraits of ladies by Goya are more attractive or more seductive than this, and the expression of sadness and dread of the young girl, who is probably on the eve of her marriage, is conceived in this picture with such mastery that, once seen, is never forgotten.

Beruete is of opinion that this portrait must have been painted some time during 1805, following upon the portrait of the Marchioness of Santa Cruz with the lyre, but it must in fact have been painted somewhat prior to this if we may believe the biography of the countess. The same critic writes: "This is a very fine work, which somewhat reminds us of French art, and particularly of Prud'hon."

Doña María Ana—not Manuela, as she has been called by mistake—de Silva y Waldstein, daughter of the 9th Marquis of Santa Cruz and of Doña María Ana Countess of the Holy Roman Empire, and of Waldstein-Wartenberg, was born at Madrid, and whilst still a child was married to Don Bernardino Fernández de Velasco (who was then Count of Haro and became afterwards Duke of Frías, a romantic poet), then but nineteen years of age, on 22nd August, 1802; a little while later the charming little countess died—on 2nd January, 1805—and her widower dedicated to her an elegy now lost. Don Bernardino contracted a new marriage.

Beruete : *Goya pintor de retratos*, 2nd edit., p. 104, plate 37.
Exhibited in 1913, No. 151.

119 The Sacrifice. [IV. N.]

Panel, 12½ by 17⅞ in. (0.31 × 0.45)

(Lent by the Count of Villagonzalo, Madrid)

In a plain, between barren mountains and rocks to the right, are a group of naked personages; to the left lies the body of a beheaded man. In the centre a woman is kneeling upon a cloth, with her hands tied behind her back; she is about to be beheaded by a man who brandishes a cutlass; to the right, another man, seated with his left arm behind his back and resting his right hand upon the head of the first victim. The sky is overcast, with swiftly moving clouds. The whole is painted with blue and grey tints and transparent ochres; the tonality is light.

We have two replicas of this picture and the following one, with varying interpretations and inferior to the original, Nos. 740 i and 740 j at the Prado Museum, and see No. 120 in this Exhibition.

"Less realistic in character and less brilliant in the colouring than those of the series belonging to the Marquis de la Romana" (Nos. 121, 122 of this Exhibition), "but nevertheless works which seem to proceed from the same epoch; therefore in the neighbourhood of 1808."—Beruete.

To Tormo these are pictures of the fourth period in the life of Goya (1810–1817), and of that style which he called "enamelled."

Beruete: op. cit., p. 121.
Tormo: op. cit., p. 221.
No. 34 of the Goya Exhibition, 1900, with the title, *Degollación.*

120 The Brazier. [IV. N.]

Panel, 12½ by 17⅞ in. (0.31 × 0.45)

(Lent by the Count of Villagonzalo, Madrid)

The brazier is the central motif of this picture, so representative it is of Goya's study of light and shade.

The fire occupies almost the whole of the background, except at the ends; to the left, three men are standing, another one is seated, their heads being merely outlined; to the right, still another man, lying sideways. The flesh tones, very sparingly coloured and obtained with light strokes of the brush, appear livid against the intensity of the red glow of the brazier.

In this picture the grains of salts of lead used by Goya as a drying medium in the early years of the 19th century can be clearly seen.

See note at foot of the preceding number.

No. 85 of the Goya Exhibition, Madrid, 1900.

[Goya]

20.1.

121 A Pest House. [IV. W.]

Panel, 12¼ by 22 in. (0.51 × 0.75)

(Lent by the Marquis de la Romana, Madrid)

In a vaulted room bare of all furniture, lighted in the background by a window, almost hidden by the very intensity of the light, which is in vivid contrast to the darkness and gloom of the cave, we see ghastly groups of people infected with the plague; some are already dead; others are in the pangs of the last convulsions of death. A frightful scene, but a fine example of the masterly technique attained by Goya.

Beruete dates it towards 1808, when Goya, shaken by the horrors of war, forgetting light-hearted and "gay" subjects, gave to his art a more tragic and deeper character.

Beruete, p. 119, plate 45.
Goya Exhibition, Madrid, 1900, No. 55.

[Goya]

20.1.

122 A Den of Vagabonds. [IV. W.]

Panel, 12¼ by 22 in. (0.51 × 0.75)

(Lent by the Marquis de la Romana, Madrid)

The painter might have found a title more appropriate to the subject. We see a cave into which people of

various conditions have fled for refuge. Some are seeking in sleep recuperation from their fatigue; some are starting again on their journey; and others are comforting women; two donkeys are lying on the left.

This is another picture inspired by the French invasion; it is of a richer colouring than *Hospital de pestíferos*, yet showing a similar restraint in its tonality of darker tints.

Beruete: p. 120.
Goya Exhibition, Madrid, 1900, No. 57.

123 Portrait of the Painter. [IV. N.]

Canvas, 17¾ by 15¾ in. (0.45 × 0.40)
(Lent by the Academy of San Fernando, Madrid)

This is probably the most intimate and suggestive of all the portraits we have of Goya. He wears the same kind of dress as when at work in his studio, and his shirt is open. His head is somewhat inclined, as he looks at himself in a mirror, in order to reproduce his own features. He appears as "a young old man" (he was then 69 years of age); on his face is seen all the energy and sprightliness with which he was still animated. It is also seen that the somewhat embittered expression so noticeable in his previous portraits is here subdued. It is signed, and dated 1815.

There is a very fine replica of this picture, with some alterations, at the Prado Museum.

Beruete: op. cit., pp. 139–40 and plate 50.

124 Duchess of Abrantes. [IV. N.]

Canvas, 35½ by 27½ in. (0.90 × 0.69)
(Lent by the Count de la Quinta de la Enjarada, Madrid)

Rather more than half-length. The young Duchess is in décolleté; her arms are bare; she wears an Empire style costume, with a shawl over her right shoulder and

gathered under her left elbow; she wears a wreath of roses, a necklace and a bracelet of large pearls. She is singing, holding some music in the right hand, where we read the signature, *Doña Manuela Giron y Pimentel, Duquesa de Abrantes. Por Goya*, 1816. This portrait is remarkable for the audacity of its colouring—yellow predominating; and one wonders that the gamut of this canvas was seldom repeated by Goya.

In the opinion of Tormo this picture is characteristic of the fourth period in the life of Goya, when he was acquiring a style conveying the impression of enamel painting, which, to a certain extent, may be considered similar to that of Vicente López.

Doña Manuela Isidra Téllez Girón y Alfonso Pimentel was the daughter of the Duke and Duchess of Osuna, and therefore sister of the Marchioness of Camarasa (No. 132 of this Exhibition), and of the 10th Duke of that name. She was born at Madrid on 6th December, 1794. She was, by her father, made in her own right Countess of Coguinas. She was married at Cádiz on 1st January, 1813, to Don Angel María de Carvajal, 8th Duke of Abrantes, and she died at Madrid on 9th January, 1838.

Tormo: op. cit., p. 220.
Beruete: *Goya pintor de retratos*, p. 141, plate 51.
No. 110 of the Goya Exhibition, 1900.
No. 35 of the *Exposición de Retratos de Mujeres Españolas*, Madrid, 1918.

[Goya]

125 **The Duke of San Carlos.** [IV. W.]

Panel, 23¼ by 17¼ in. (0.59 × 0.43)

(Lent by the Count of Villagonzalo, Madrid)

Upon a reddish priming, the background being lightly brushed in with leaden grey. The face is faintly discerned; the jacket and the decorations are merely outlined. A study from life, "very fine in its colouring

and with great dexterity in its execution; the reddish-grey priming is somewhat lighter than those customary to the painter in previous years."

For biographical details, see No. 126.

Beruete: *Goya pintor de retratos*, 2nd edit., p. 138.
No. 83, Goya Exhibition, Madrid, 1900.

126 The Duke of San Carlos. [W.]

Canvas, 30¼ by 23¼ in. (0.76 × 0.59)

(Lent by the Marquis de la Torrecilla, Madrid)

Life-size portrait, standing, in blue uniform, with the ribbon of the Order of Charles III., the Golden Fleece, and other decorations: crimson sash. The hands are merely sketched; in the right he holds a paper; his left is resting on a cane; he carries his hat under his arm. The background is of neutral tone.

In the opinion of Beruete, rather than being a study of the picture now at the Canal Imperial (Zaragoza), this is a happy and carefully made repetition on a smaller canvas. The larger canvas is signed 1815. The back of this picture is covered in: and, in script, which looks like a copy from some ancient scroll, we read, "*Duque de San Carlos por Francisco Goya.*"

Don José Miguel de Carvajal y Vargas, Duke of San Carlos, Count of Castillejo and del Puerto, Captain-General, Knight of the Order of Alcántara, etc., was one of the most prominent personalities of his time, and was entrusted with offices of the highest importance. While in the diplomatic service he was Spanish Ambassador in France, England, Austria, Russia, in the critical years of European history. He was major-domo to Ferdinand VII., Foreign Minister, Member of the Spanish Academy of History and of the Academy of Fine Arts, and also of the Spanish Academy, of which he was Director from 10th November, 1814, to 17th July, 1828, when he died at Paris.

Beruete: *Goya pintor de retratos*, 2nd Edit., 1919, p. 138. Villa-Urrutia: *España en el Congreso de Viena.*
No. 49, Goya Exhibition, Madrid, 1900.

20.1.

127 The Battle of the Arapiles, or of Salamanca. [IV. E.]

Canvas, 15 by 18 in. (0.38 × 0.45)
(Lent by the Marquis of Casa-Torres, Madrid)

Various skirmishes in the distant country. In the foreground, to the right, a general on his charger followed by his staff; all over the country, groups of soldiers, flags, etc. Confusion is apparent—everybody is fighting as best he can, and the opposite parties can hardly be distinguished from one another. Sketchy picture; warm colouring; uncertain epoch; strange uniforms.

The Battle of the Arapiles was won by the Spaniards and the English under the command of Wellington on 22nd July, 1812.

20.1. [Goya]

128 The Duke of Osuna. [IV. S.]

Canvas, 78¾ by 45 in. (1.98 × 1.14)
(Lent by the Duke of Tovar, Madrid)

Life-size portrait; standing; in the uniform of the Body Guard, Spanish infantry; upon his chest is seen the star of the Order of Calatrava. His hair is long and auburn, and parted in the middle. Standing with his legs crossed, he is leaning against a table half-covered with a red cloth that has gold fringe, upon which there is a telescope to the right; through an open window we descry a landscape, with a castle in the distance. Tapestry background. On the ground, to the left: *Su edad 12 años y cuatro meses*; to the right, the signature, *Esteve.*

Don Francisco de Borja Téllez Girón, tenth Duke of Osuna, was the son of the ninth Duke of Osuna; he was born at Madrid, and baptized on 6th October, 1783; he was educated by a learned commentator of "Don Quixote," Don Diego de Clemencín, and he served as first lieutenant in the Body Guards regiment. He was married on 19th March, 1802, to Doña Maria Francisca de Beaufort. During the War of Independence he showed himself a staunch patriot. He died on 21st May, 1820.

He must have been scarcely two years of age when he was painted by Goya, together with his father and mother and three

of his sisters, in the canvas now at the Prado Museum, No. 739. Goya painted his portrait again many years later, and the canvas is now at the Bonnat Museum at Bayonne; it is not known to this day where the study for the same portrait went.

Sentenach pointed to the intervention of Goya in this picture when the Osuna Sale Catalogue was published; in it it was ascribed to the famous painter, and the authorship was fixed in an article upon the same collection, in which we read: "The head and the body of the handsome youth were corrected and repainted by Goya," who, further, suppressed the hat with which Esteve had covered his head. On the other hand, Tormo is of opinion that the retouches made by Goya, "although careful, are but few in number," and that "the picture is above all a fine specimen of Esteve's art." Beruete writes, "Goya possibly helped his pupil Esteve in this work which he had been commissioned to paint, and this latter it was who accepted the fee paid for a picture in which we observe so little of his own handicraft." This canvas is probably the portrait of one of the four sons of the Duke of Osuna, for which Esteve, on 4th January, 1799, was paid the sum of 12,000 reales, although the portrait had been painted four years previously.

Sentenach: Article in the *Ilustración Española y Americana*, 30th June, 1896, wherein this picture was reproduced as a photogravure. *La Pintura en Madrid*, 1906, p. 23. Tormo: Article cit. in the *Bol.*, IV., 1916. Beruete: op. cit., 1919, p. 74.

No. 90 of the Osuna Sale Catalogue.

129 Portrait of Doña Antonia Zárate. [IV. S.]

Canvas, 42 by $33\frac{3}{4}$ in. (1.06 × 0.85)

(Lent by Sir Otto Beit)

Three-quarter length figure of a Spanish brunette, wearing a black dress and a *mantilla de blondas*; her arms gloved, but the fingers bare; a closed fan in her right hand, which is superposed on her left. Seated on a yellow divan which runs across the whole composition. Yellowish-brown background.

Formerly in the collection of Señora Viuda de Albacete, Madrid, where also there was a portrait of Don Antonio Zárate. Doña Antonia was an actress, and died young. Another portrait of her was reproduced in *Zeitschrift für Bild. Kunst.*, 1900, XI., 229; *Art et les Artistes*, 1906, 195; Arundel Club Portfolio, 1911, No. 10, as "An Actress."

Exhibited at the Grafton Galleries, 1911, No. 52.

20.1.

129A A Religious Procession. [IV. N.]

Canvas, 40 by 49 in. (1.02 × 1.24)

(Lent by M. Nicolle, Paris)

The procession, preceded by cross-bearers, wends its way up the hill, and is seen at a turn in the road. A church is on rising ground on the right; other buildings in the left background. Figures in the left foreground.

AGUSTIN ESTEVE.

Was born at Valencia on 12th May, 1753, and when nineteen years of age won the prize of the Academy of San Fernando. On 22nd September, 1800, he was made an Emeritus Fellow of the Academy of San Carlos at Valencia; on 14th June in the same year he had been appointed Painter in Ordinary; at the Royal Palace he acted as assistant to Goya, and to him we owe many "official" portraits of Charles IV. and of Maria Luisa, which are innumerable all over Spain, and, as they follow Goya's type of portrait, were quite naturally attributed to this latter. Badly paid and still less considered by Ferdinand VII., he wrote to him in 1815 a memorial in which he applied for an increase in his paltry salary; this, however, was not granted to him. On 30th January, 1820, he was still alive—the date of his death is uncertain. His style is closely akin to that of Goya, and in many private collections his works are ascribed to that great painter. Yet a careful study and comparison will soon dispel any doubt in this respect. In general, his figures appear almost lifeless; they seem to be as in a mist, a sort of *sfumato*. Nevertheless he was, on many occasions, quite successful in his portraits, and could give to them elegance and distinction.

Ossorio: *Galeria biográfica de los artistas espaňoles del Siglo XIX.*, 1883–4.

Baron of Alcahalí: *Diccionario de artistas valencianos.*

Sánchez Cantón: *Los Pintores de Cámara de los Reyes de España*, Madrid, 1916.

Tormo: *Bol.*, art. cit., 1916.

20.1. [Agustin Esteve]

130 The Marquis of Ariza. [IV. E.]

Canvas, 78¾ by 44¾ in. (1.98 × 1.11)

(Lent by the Marquis of Argüeso, Madrid)

He wears the costume of a Spanish grandee, with the Golden Fleece and the badge and cross of Charles III.;

he is standing between an armchair (upon which is lying the blue and white cloak of the latter Order); a small table, upon which there is a silver inkstand, and under this a paper which is inscribed:

Ex. S.
A. L. P. de
V. Excia
Agustín Esteve.

His right hand is inserted in his waistcoat, which is richly embroidered with gold, and his left is resting on a book upon the table. A long inscription of three lines runs along the bottom edge of the canvas, from which we learn that:

"The Most Excellent Don Vicente de Palafox y Silva, 8th Marquis of Ariza . . . was born at Madrid on 13th February, 1756; he contracted marriage with the Most Excellent Doña Concepción Belbis de Moncada, daughter of the Marquis and of the Marchioness of Bélgica and Mondéjar. On 30th December, 1780, he was appointed by King Charles III. Gentleman of the Chamber to be in attendance on and in the service of the Crown Prince, which office he continued to fill after the latter had ascended the throne. On 13th January, 1789, King Carlos IV. bestowed upon him the Grand Cross of Charles III., and on 4th April, 1794, the Collar of the Illustrious Royal Order of the Golden Fleece."

This portrait is later than 1804, and, in the judgment of Tormo, "it is just as good as a good Goya of the first period of his career." The Duke of Infantado possesses an excellent replica, likewise signed by Esteve, the only difference being in the details of the embroideries.

Tormo: art. cit. in the *Bol.*, IV., 1916, where it was reproduced.
Museum, III., 1917, p. 115, No. 123 of the 1913 E.P.

131 The Count de la Cimera. [IV. E.]

Canvas, 51 by 34½ in. (1.29 × 0.87)

(Lent by the Countess of Goyeneche, Madrid)

In a park, wherein a pond is seen, stands the attractive figure of a boy about ten years old. He is dressed after the style of a marine cadet, in a short black jacket with trimmings of embroidery, and white trousers

and shoes; his hair is dark, and his eyes are black; in his right hand he holds his flat sailor's cap, and with his left he appears to be pointing. This is a richly toned and harmonious portrait; the green and grey tints of the background are enchanting.

This portrait was on view at the 1913 exhibition, and attributed to an anonymous painter; Tormo attributed it to Esteve in his article, *Pintores Españoles de* 1800, which appeared in the *Bol.*, 1916, IV.

20.1. [A. Esteve]

132 The Marchioness of Márguini and of Camarasa. [V. N.]

Canvas, 74 by 44¾ in. (1.88 × 1.12)

(Lent by the Marquis of Camarasa, Madrid)

Full-length, standing, making embroidery on a tall frame which we see on the right; to the left, an armchair. A tall and delicate figure, with light brown hair and a very pale face; she is dressed in white, with a belt girdling her waist after the mode of the Directoire period. Signed, *Esteve.*

In the lower part of the canvas there is a long inscription, the gist of which is as follows: "The Most Excellent Doña Manuela Téllez-Girón, Marchioness of Márguini, daughter of the Duke and of the Duchess of Osuna, and wife of the Most Excellent Don Joaquín Mª Gayoso Bermúdez de Castro, 12th Marquis of Camarasa, a Spanish Grandee of the 1st Class and Gentleman of the Chamber to His Majesty. . . . She died on 11th November, 1817."

The marchioness was born at Barcelona on 17th August, 1783, and was married on 21st December, 1800. She already bore, in her own right, the title of Marchioness of Márguini.

She was painted by Goya, in the company of her father and mother and three of her brothers, on the canvas now in the Prado Museum, No. 739.

The portrait now on view was probably painted shortly before her marriage (in 1799), and may have been one of the four referred to by Esteve in the account which we have already mentioned.

Exhibited in Paris (No. 122), Salle XIX., 1913. It was reproduced in *Museum*, III., 1917, p. 115. For biography, see F. Bethencourt, op. cit., II., pp. 598 et seq.

TAPESTRIES

BELONGING TO THE ROYAL HOUSE OF SPAIN.

133 The Miraculous Draught of Fishes. [VI. S.]

The scene represented is that described in Chapter V. of Saint Luke's Gospel, verses 1 to 11. To the right Jesus is seen seated in the boat, now filled with fish, with Peter kneeling at His feet, saying, "Depart from me; for I am a sinful man, O Lord." Behind them another disciple is looking on, astounded. To the left, in another boat, three of the Apostles, two of whom are hauling in the heavy fishing-net. On the distant shore in the left background are various people. In the foreground, three long-legged sea-birds; others are hovering above.

Borders. On the left are Jupiter, Juno and Neptune, together with Ceres figured in black; on the right, the same personages in symmetrical arrangement, and Ceres figured in white; in the left lower part, Prometheus, in the company of Minerva, is carving her statue; on the right he is stealing the fire which he hands over to mankind.

About 16 ft. by 19 ft. 7 in. (About 4.87 × 5.95)

This is the first of the most famous series of tapestries representing the *Acts of the Apostles*. Raphael made, to the order of Leo X. in the year 1514, the cartoons of which seven are now at the South Kensington Museum. In 1519 the tapestry, which had been woven in Brussels by Peter Van Aelst, called Peter of Enghien, was brought to Rome, and was hung on the lower walls of the Sistine Chapel. Two further copies of the same series were woven, the one for Henry VIII. of England, which belonged to the Duke of Alba, and now is in Kaiser Friedrich's Palace at Berlin, the other one for the Spanish Royal Family. The Madrid copy is superior to the other two, first, because it is in a better state of preservation, and in the second place because the borders have more uniformity. The Vatican copy, through a caprice of Leo X., represents in its lower edge Scenes of the time of the Medici, in bronzed monochrome tones, surely less representative of the tapestry art than the delicate figures we see in the Spanish copy.

Referring to this tapestry, Muntz said that *The Apostles* of

Raphael are the very Apostles of the Gospels ; and Wölflin does not consider exaggerated the phrase which qualifies them as "The Parthenon Sculptures of modern art."

Tormo and Sánchez Cantón : *Los Tapices de la Casa del Rey N.S.*, Madrid, 1919, pp. 35–40.

134 Romulus Proclaimed King. [VI. S.]

On the left, in the upper part of this tapestry, Romulus and Remus are drawing with a plough the boundaries of Rome ; in the upper part, to the right, Romulus is seen murdering his brother. In the centre, seated on a throne, Romulus is receiving homage from the Romans, who bring him flowers and presents ; he holds a sceptre in his right hand, and an orb in his left. The whole conveys the impression of an apotheosis. Perfumes are burning in vessels before him, and to the right is a group of singers.

The border is a marvellous garland of flowers and fruits. In the upper left and right corners two women are carrying grapes. In the left lower part a vintner and a child are bearing an enormous vine-branch, and in the right lower corner a woman is wheeling a wheelbarrow that contains a cask. On the right-hand side a peacock is spreading its tail ; the inscription, held by two *putti*, reads as follows :—

ROMVLVS ET REMVS VRBE ARATRO DESIGNAT . ACCIPIVNT AVGVRIA . ROMVLVS FIT REX . DAT NOMĒ CIVITATI . OCCIDIT REMVM.

About 13 ft. 8 in. by 16 ft. 4 in. (About 4.15 × 4.97)

Tapestry of gold silk and wool, the third of a series of six representing the *Foundation of Rome*. Brussels tapestry, previous to 1528, woven in all probability from cartoons made after drawings by Barend Van Orley. But the drawings signed by the great painter in 1524, and now at the Munich Museum, and intended for the same subject, do not agree with this tapestry. The borders of this series are probably the finest we possess, and are from all appearances the work of one of Orley's pupils called Joss van Liere, a specialist in flower and landscape studies for tapestries.

The Count of Valencia de Don Juan reproduced this tapestry, op. cit., I., plate 43.

Tormo and Sánchez Cantón, op. cit., pp. 47–50.

135 The Marriage of the Lamb. [VI. N.]

The Marriage of the Lamb forms the central subject of this tapestry, in which, as in the others composing the admirable series of the *Apocalypse*, we witness various Scenes of the Vision of Saint John. (*Revelations*, Chapters XVIII. and XIX.)

In the centre of the lower portion of the composition is rendered the Marriage of the Lamb; to the right is the Scarlet Woman on the back of the Seven-headed Beast; to the left is the Destruction of Babylon.

In the centre of the upper portion are Christ, and the Choir of Elders; to the left is the Angel gathering together the fowls of the air; to the right is the Sacred Word, riding a white horse and bearing the two-edged sword.

In the upper part of the floral border is the inscription:

ILLA DIES VENIET CHRISTO CONTRARIVS ILLE
IN COETVS FIDOS VLTIMA BELLA CIET
VICTA RVET BABILON SED PROLES PERDITIONIS
SVPPLICIVM AETERNVM CVM BABILONE LVET.

About 17 ft. 4 in. by 28 ft. 4 in. (About 5.27 × 8.60)

We do not know the date when this tapestry was woven (perhaps before 1540) by William Pannemaker, at Brussels, from studies very likely by Van Orley, who found something of his inspiration in the etchings of Dürer. This is one of the finest tapestries in existence.

It was reproduced by the Count of Valencia de Don Juan. For details on the Marriage, see lib. cit. of Tormo and Sánchez Cantón, where there is a study of the series, pp. 57–62, plate XXIV. See *Las Joyas de la Exposicion Histórico-Europea de Madrid*, 1892, plates CCXI. and CCXII.

136 Avarice. [III. N.]

Avarice, represented as a matron, winged and horned, is sitting in the forepart of a chariot drawn by a vulture. Avarice is counting over the gold coins which she keeps in a casket placed before her. Behind the chariot, and more to the left, are a monk with a rosary and a priest

holding a monstrance. The chariot is preceded by Midas, with ass's ears, mounted on horseback. In the background, left and right, are two Kings. In the foreground, and more to the right, is a man on horseback who holds a statuette. On the right, a woman bears the banner which is blazoned with the Golden Calf. In the background is a wide-spreading landscape with a camp and, on rising ground on the right, a circular temple. Above in the centre, on clouds, is the Angel who announces the wrath of God. Ornate, floriated and figured border.

In the upper border is the inscription :—

SEMPER EGET SITIENS MEDIIS CEV TANTALVS VNDIS
INTER ANHELATAS SEMPER AVARVS OPES.

In the lower border, in the centre, is inscribed :—

NVDATVM LARGO CORPVS DONASTIS AMICTV.

(About 14 ft. 4 in. by 24 ft. 7 in. (About 4.36 × 7.52)

A tapestry of gold, silk, and wool; one of the series of the famous *Seven Deadly Sins*, woven in a Brussels shop (now unknown, as the mark is undecipherable) before the year 1549, by order of Mary of Hungary for the Royal Palace of Brussels. The author of the second set of this series of tapestry was W. Pannemaker. The Spanish Royal Family has also a copy, which is, however, inferior to the first, and the borders are different. The artist who painted the studies for this series was Peter Coeck of Aelst. That, at least, is the opinion of E. Tormo and F. J. Sánchez Cantón, p. 66, op. cit. Friedländer had already expressed the same opinion in the *Jahrbuch der Königlich Preuszischen Sammlungen* (Berlin, 1917, p. 88). M. Pollak accepts the same authority when reproducing the same tapestry of the Pannemaker series which is now at Vienna. (*Revue de l'Art ancien et moderne*, Sept.–Oct., 1920.)

137 The Royal Arms of Spain. [I V. W.]

(Made by the Santa Bárbara Works, Madrid.)

Tapestry No. 4, belonging to Collection No. 80, comprising the Tapestries of the Royal Palace of Madrid, made in the 18th century.

Fernández de Béthencourt: *Historia Genealógica y Heráldica de la Monarquía Española*, 1897

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The furniture in Gallery II. has very kindly been lent by Mr. Lionel Harris, of the Spanish Gallery, and Mr. C. J. Charles. That in the South Rooms and in Gallery IV., by Mr. Charles. The Carpets have very kindly been lent by the Vigo Art Galleries.

PAINTINGS BY MODERN ARTISTS

† LEONARDO ALENZA Y NIETO.

He was born in Madrid on 6th November, 1807, and died on 30th June, 1845. His merit is to have preserved the pure national character whilst painting was falling under foreign influence and becoming academic.

139 Portrait of Himself. [V. W.] §

(Lent by the Museo de Arte Moderno, Madrid)

† FRANCISCO DOMINGO MARQUES.

He was born at Valencia on 12th March, 1842, and died in Madrid on 22nd July, 1920. He spent in Paris the greater part of his life. He was a typically Spanish artist, imitating the Old Spanish masters and Goya.

***140 Portrait of a Lady, Reading.** [V. E.]

***141 Study of the Head of my Son Marcelo.** [V. E.]

142 The Cobbler. [V. S.]

(Lent by the Museo de Arte Moderno, Madrid.)

† ANTONIO MARIA ESQUIVEL.

He was born at Seville on 8th March, 1806, and died in Madrid on 9th April, 1857. He was amongst the few Spanish painters of the 19th century who devoted themselves with some success to religious painting; yet, in spite of this, it was mostly in portrait painting that he excelled.

143 Portrait of a Man. [V. W.] (Lent by Doctor Forns.)

The dagger (†) prefixed to certain artists indicates that they are dead.

* Such modern works of art as are marked with an asterisk are for sale.

§ The Roman figures in brackets indicate the number of the Gallery in which the picture or statue is placed. The letter N., S., E. or W. shows whether on the North, South, East or West side. A.R., L.R., and C.H. signify Architectural Room, Lecture Room, and Central Hall respectively.

† MARIANO FORTUNY.

He was born at Reus on 11th June, 1838; whilst a child he lived with his grandfather, who was a carpenter, already showing artistic aptitude. In 1847 he entered a drawing school; in 1852 he went to Barcelona; in 1853 he entered the School of Fine Art in that city, and then the studio of the painter, Don Carlos Lorenzale. In 1857 he won the Rome Scholarship. In 1859–60 he fought in the African War, drawing and painting all the time. Shortly after he was on the way to his greatest triumphs. He died in the plenitude of his artistic faculties on 21st November, 1874. He was a most extraordinary water-colour painter. His painting obtained an easy and wonderful success. The greatest enemies of his posthumous glory were his Italian and Spanish imitators.

There is a compendium and catalogue of his works in the book by José Yzat, *Fortuny*, Barcelona, 1882.

20.1.

144 **The Poets' Garden.** [V. S.] (Lent by the Countess of Heeren.)

145 **The Alberca Court in the Alhambra.** [V. S.]

20.1. [Mariano Fortuny] (Lent by Capt. Samuels.)

† VICENTE LOPEZ PORTAÑA.

He was born in Valencia on 19th September, 1772, and died in Madrid on 22nd June, 1850. His life was a series of triumphs. He stands quite apart from all the artistic changes of his time. He formed himself in the study of the Valentian painters of the 16th century, and his evolution was along lines peculiarly his own. He distinguished himself in decorative and portrait painting.

20.1.

146 **Portrait of Don F. Máximo López** (*the Organist*). [V. N.]

147 **Portrait of the Duke del Infantado.** [V. N.]

(Lent by the Museo de Arte Moderno, Madrid.)

20.1. [V. L. Portaña]

† EUGENIO LUCAS.

(1824–1870)

One of the men of 1830, and a prolific artist, he launched his works under the flaming ensign of Goya.

20.1.

147A **Auto de Fé.** [V. W.] (Lent by M. Félix Labat.)

† FEDERICO LUCAS MADRAZO.

He was born at Rome on 9th February, 1815, and died in Madrid on 10th June, 1894. He was a fashionable painter in the midst of the smart set of Madrid during the second half of the 19th century, and was an excellent portrait painter.

148 Portrait of the Marchioness of Montelo. [V. N.]

149 Portrait of H.E. D. Pedro J. de Zulueta. [V. N.]

(Lent by the Conde of Torredíaz.)

† IGNACIO PINAZO CAMARLENCH.

He was born at Valencia on 10th January, 1849, and died in Godella on 18th October, 1916. His style was vigorous and spontaneous.

***150 Ignacito.** [V. S.]

***151 Pepe and Ignacito.** [V. S.]

152 Head of a Child. [V. S.] (Lent by the Museo de Arte Moderno, Madrid.)

153 Learning by Heart. [V. S.]

† MARTIN RICO.

He was born in Madrid on 12th April, 1833, and died at Venice on 13th April, 1908. He was a painstaking landscape painter.

154 Landscape of Arañón. [V. E.] (Lent by the Museo de Arte Moderno, Madrid.)

EDUARDO ROSALES.

154A Sketch for the Death of Lucretia. [V. E.]

154B Leaving the Bath. [V. S.]

† EMILIO SALA.

Was born at Alcoy on 20th January, 1850, and died at Madrid in 1910. He painted portraits, ceilings, and scenes from life. He was the typical representative of the Madrid School of Painting in the days of the Regency of Queen Mary Christine.

155 Marchioness of Coquilla. [V. S.] (Lent by the Museo de Arte Moderno, Madrid.)

AGUIAR (CONDE OF), of Seville.
20.1. (22 Maese Rodrigo, Seville

*157 **The Favourite Dog.** [VII. N.]

*158 **Portrait of a Bullfighter.** [VII. N.] 20.1. [Aguiar]

ALVAREZ DE SOTOMAYOR (FERNANDO), of Corunna.
20.1. (34 Hermosilla, Madrid)

159 **A Child of the Urquijo Family.** [VIII. N.]

*160 **Galician Peasant-women.** [IX. W.]

161 **The Duchess of Santoña.** [VIII. N.] (Lent by The Duke of Alba and Berwick.)

ANDRADE BLAZQUEZ (ANGEL), of Ciudad-Real.
20.1. (2 Rosa, Ciudad Real)

*162 **Plaza de los Mártires, Arenas de San Pedro (Avila).** [XI. E.]

ANDREU SANTAMANS (TEODORO), of Valencia.
20.1. (3 Plaza Mosén Milá, Valencia)

*163 **Devotion** (Portico of the Cathedral of Santiago de Compostela). [L.R. W.]

ARRUE (ALBERTO), of Biscay.
20.1. (23 Gran Via, Bilbao)

*164 **Biscay Fishermen.** [IX. S.]

ARANGO (FERMÍN), of Asturias.
20.1. (35 Rue Capron, Paris)

*165 **Landscape.** [L.R. N.]

*166 **View of Burgos.** [L.R. N.]

*167 **Corner of a Park in Paris.** [XI. W.]

ARTETA (AURELIO), of Biscay.
20.1. (12 Ibáñez de Bilbao, Bilbao)

*168 **Torpedoed Mariners.** [IX. S.]

BAIXERAS VERDAGUER (DIONISIO), of Barcelona.
20.1. (4 Aly Bey, Barcelona)

*169 **On the Mediterranean Coast.** [XI. S.]

BAÑULS ARACIL (VICENTE), of Alicante.
(23 Castaños, Alicante)

*170 **Maternity.** [L.R. S.]
*171 **In the Studio.** [XI. E.]

BEA (Luís), of Madrid.
(36 Monte Esquinza, Madrid)

172 **Portrait of a Lady.** [XI. W.]
173 **Sunset at Gavarnie** (Pyrenees). [XI. E.]

BEJAR (PABLO ANTONIO).
(Burston Road, Putney, London)

173A **H.E. Madame Merry del Val.** [VII. W.]
(Lent by Madame Merry del Val.)
173B **Honesty.** [VII. W.]
173C **Caprice.** [VII. W.]

BENEDITO (MANUEL), of Valencia.
(51 Serrano, Madrid)

174 **Srtas de Cárcer.** [VII. S.]
175 **Mme. Geneviève Vix.** [VII. S.]
176 **The Marchioness of Urquijo.** [VII. S.] (Lent by The Marquis of Urquijo.)

BENLLIURE GIL (JOSÉ), of Valencia.
(55 Blanquerías, Valencia)

*177 **The Return of St. Francis from Monte Alverna.** [V. W.]
*178 **Lace-making.** [XI. E.]
*179 **A Lady.** [XI. E.]
180 **Interior.** [XI. E.] (Lent by Don Mariano Benlliure.)

BENLLIURE GIL (JUÁN A.), of Valencia.
(53 Carrera de San Jerónimo, Madrid)

*181 **Jealousy.** [L.R. W.]
*182 **Waiting!** [L.R. W.]

† BENLLIURE ORTIZ (José), of Valencia.

*183 **A Valencian Woman.** [VIII. N.]

*184 **The Old Lady with the Lamp.** [IX. W.]
(Lent by Don José Benlliure Gil.)

BERMEJO SOBERA (José), of Madrid.
(66 Mendizábal, Madrid)

*185 **Soledad.** [XI. S.]

† BERUETE (Aureliano de), of Madrid.

186 **El Guadarrama.** [A.R. W.]

*187 **The Heights of the Manzanares.** [A.R. W.]

*188 **Toledo.** [A.R. W.] (Lent by Don A. de Beruete y Moret.)

BIANQUI (Octavio), of Murcia.
(10 bis Pasaje de la Paz, Barcelona)

*189 **The Covadonga Valley.** [A.R. N.]

BILBAO (Gonzalo), of Seville.
(7 Calle Gonzalo, Bilbao)

*190 **The Cigarette Makers.** [VIII. E.]

*191 **Courtyard in the Casa de Pilatos (Seville).** [A.R. E.]

192 **A Portrait of a Lady.** [VIII. N.]

BLANCO CORIS (José), of Málaga.
(24 Concepción Jerónima, Madrid)

*193 **"Wharf Ants."** [XI. W.]

BORRAS ABELLA (Vicente), of Valencia.
(102 Lauria, Barcelona)

*194 **"Ankles."** [L.R. N.]

*195 **Corner of a Studio.** [XI. W.]

CANALS (Ricardo), of Barcelona.
(9 Plaza Urquinaona, Barcelona)

*196 **A Portrait of a Lady.** [XI. E.]
*197 **In the Dressing-room.** [XI. E.]

CARDONA (Juán), of Barcelona.
(327 Diagonal, Barcelona)

*198 **May Altar.** [XI. N.]
*199 **The Fortune Teller.** [XI. N.]
*200 **Preciosilla.** [XI. N.]

CARLES (Domingo), of Barcelona.
(303 Calle Valencia, Barcelona)

*201 **Ships and Flags.** [A.R. N.]
*202 **Still Life.** [X. W.]

CASTELUCHO (Claudio), of Barcelona.
(84 Rue d'Assas)

*203 **Gipsy Children on the Beach.** [X. S.]
*204 **Two Masks.** [X. W.]
*205 **Portrait of Miss F. S.** [X. W.]

CHICHARRO (Eduardo), of Madrid.
(Mr. Daubes, Antiquaire).
(Thermes Salins, Biarritz)

206 **Marchioness of Villaurrutia.** [VIII. W.]

COLOM (J.), of Barcelona.
(253 Provenza, Barcelona)

*207 **Fiesta Mayor.** [X. S.]
*208 **A Street.** [A.R. N.]

CORTES MORENO (Rafael), of Huelva.
(4 & 6 Abades, Madrid)

*209 **Marusita.** [L.R. N.]

COVARSI (ADELARDO), of Badajoz.
20.1. (3 Calatrava, Badajoz)

*210 **Bustard Shooting.** [XI. W.]
*211 **The Shooting Party.** [IX. W.]
*212 **A Young Man.** [L.R. S.]

CRUZ HERRERA (JOSÉ), of Cádiz.
20.1. (2 Jovellanos, Madrid)

*213 **The Boy with a Turkey.** [IX. W.]

ELIAS BRACONS (FELÍU), of Barcelona.
20.1. (99 Claris, Barcelona)

*217 **Christ on the Cross.** [X. S.]
*218 **The Siesta.** [X. N.]
*219 **Interior.** [L.R. E.]

FABRES ANTONIO), of Catalogne.
20.1. (Via Margutta 53, Rome)

*220 **Portrait of Benedict XV.** [X. W.]
*221 **A Mousquetaire.** [X. W.]
*222 **Looking at the Sea Foam.** [X. N.]

FERNANDEZ ARDAVIN (CÉSAR), of Madrid.
20.1. (17 Gonzalo de Córdoba, Madrid)

*223 **The Spanish Ballad** [L.R. W.]
*224 **Beggars.** [L.R. W.]
*226 **A Talavera Girl.** [L.R. N.]

FILLOL (ANTONIO), of Valencia.
20.1. (92 Cirilo Amorós, Valencia)

*226 **"The Prize Winner."** [L.R. S.]

FORNS (Rafael), of Castellón.
(1 Doctor Letamendi, Madrid)

*227 **Cadaqués: Rugged Coast.** [A.R. N.]
*228 **Cadaqués: Calle de San Pedro.** [A.R. N.]
*229 **Madrid: Viaduct, Calle de Segovia.** [A.R. N.]

FORTUNY (M.), Junr.

229A **Portrait of a Gentleman.** [X. N.]

G. IBASETA (Joaquín), of Santander.
(79 Hermosilla, Madrid)

*230 **A Courtyard.** [XI. E.]

GALWEY (Enrique), of Barcelona.
(33 Lauria, Barcelona)

*231 **A Corner of Valldemosa** (Majorca). [A.R. S.]

GARCIA CARRIO (Angel), of Madrid.
(10 Conde Duque, Madrid)

*232 **Antiquarian, Native of Cuéllar** (Segovia). [L.R. E.]

GARCIA FERNANDEZ (Joaquín), of Murcia.
(68 Lista, Madrid)

*233 **A Portrait of a Child.** [L.R. W.]

GARCIA LESMES (Aurelio), of Valladolid.
(10 Encomienda, Madrid)

*234 **The High Road to Zamarramala** (Segovia). [X. N.]
*235 **The Ravine of the Witches.** [X. S.]

GARNELO ALDA (José), of Valencia.
(5 Paseo de Recoletos, Madrid)

*236 **A Slave.** [L.R. E.]
*237 **Flower of the Pomegranate Tree.** [XI. E.]
*238 **Rose among Irises.** [XI. N.]

GILI ROIG (BALDOMERO), of Lérida.
20.1. (581 Cortes, Barcelona)

*239 **Spring Landscape.** [A.R. S.]
*240 **Cloisters of San Cucufate.** [L.R. S.]
*241 **A Girl.** [L.R. E.]

GOMEZ GIL (GUILLERMO), of Madrid.
20.1. (2 Jovellanos, Madrid)

*242 **Sunset at Sea.** [L.R. S.]

GROSSO (ALFONSO), of Seville.
20.1. (60 Alfonso XII, Seville)

*243 **A Courtyard in Ecija.** [A.R. E.]
*244 **The Painter's Mother.** [XI. N.]

GUEZALA (ANTONIO DE), of Biscay.
20.1. (2 Gordóniz, Bilbao)

245 **Portrait of a Lady.** [X. W.]
246 **Portrait of a Child.** [X. W.]

GUTIERREZ (ERNESTO), of Granada.
20.1. (6 Olmo, Madrid)

*247 **Festival Evening.** [A.R. N.]
*248 **Autumn.** [L.R. E.]

GUTIERREZ SOLANA (JOSÉ), of Madrid.
20.1. (5 Santa Feliciana, Madrid)

*249 **The Automatons.** [X. E.]
*250 **The Circus.** [X. E.]
*251 **The Village Carnival.** [X. E.]

† HAES (Carlos), of Brussels.

252 **Los Picos de Europa** (The Heights of Europe) (Canal de Mancorbo). [V. E.]
(Lent by the Museo de Arte Moderno, Madrid.)

HERMOSO MARTINEZ (Eugenio), of Badajoz.
(Fregenal, de la Sierra)

*253 **Halt on the Pilgrimage.** [XI. S.]

*254 **In the Apple Orchard.** [XI. S.]

*255 **The Little Goatherd.** [IX. W.]

HERNANDEZ NAJERA (Miguel), of Madrid.
(24 General Martínez Campos, Madrid)

*256 **Pilgrimage to the Rocío** (Seville). [XI. N.]

HIDALGO DE CAVIEDES (Rafael), of Madrid.
(52 San Bernardo, Madrid)

*257 **Little Gipsies.** [L.R. W.]

IGUAL (Enrique), of Valencia.
(14 Espejo, 2°, Madrid)

*258 **Golden Morn.** [X. S.]

JIMENEZ ARANDA (Luis), of Seville.
(6 Rue Croix de Bourg, Pontoise, France)

*259 **The Eyes.** [XI. S.]

*260 **The Painter's Daughters.** [V. N.]

*261 **Interior of the Church of Saint Maelon.** [V. N.]

LABRADA (Fernando), of Málaga.
(49 Carrera de San Jerónimo, Madrid)

*262 **A Landscape.** [A.R. N.]

LAFUENTE (EUGENIO), of Málaga.
20. 1. (22 Lope de Vega, Madrid)

*263 **The Street.** [A.R. S.]

LEON ASTRUC (M.), of Saragossa.
20.1. (7 Trafalgar, Madrid)

*264 **The Dancer Noré.** [X. N.]
*265 **A Passionate Nocturne.** [X. W.]
*266 **The Coloured Mantilla.** [X. W.]

LLIMONA (JUÁN), of Barcelona.
20.1. (42 Lauria, Barcelona)

*267 **The River.** [XI. N.]

LLORENS DIAZ (FRANCISCO), of Corunna.
20.1. (6 Santa Engracia, Madrid)

*268 **A Summer Evening** (sea-piece). [L.R. E.]
*269 **An Old Suburb.** [A.R. N.]
*270 **The Valley of Peiro.** [L.R. W.]

LOPEZ (JUÁN LUIS), Corunna, Santiago de Compostela.
20. 1. (8 Laureles, Santiago)

*271 **Portrait of a Boy.** [IX. S.]
*272 **Portrait of Señorita Pura Mánjón.** [IX. E.]
*273 **Calm.** [IX. S.]

LOPEZ DE AYALA (MANUEL), of Toledo.
20.1. (21 General Arrando, Madrid)

*274 **A dark Lady with a Lance.** [L.R. E.]
*275 **A fair Lady with a Lance.** [L.R. E.]
*276 **Portrait of a Lady.** [L.R. E.]

LOPEZ MEZQUITA (José Mª), of Granada.
(28 Ayala, Madrid)

*277 **Andrés de Segovia.** [VIII. E.]
*278 **Soledad.** [VIII. S.]
*279 **Pilarcita.** [VIII. S.]

MACHADO (José), of Seville.
(4 General Arrando, Madrid)

280 **A Portrait of a Lady.** [L.R. E.]

† MADRAZO (Raimundo de).

281 **Señora Candamo with her son.** [V. W.]
(Lent by Don C. Candamo.)
282 **Portrait of M. Coquelin Aîné.** [V. S.]
(Lent by M. Coquelin.)

MADRAZO-OCHOA (Federico Carlos), of Madrid.
(7 Rue du Boccador, Paris)

283 **Portrait of Lady Curzon.** [VII. W.]
284 **Doña Cecilia de Madrazo.** [X. W.]

MAEZTU (Gustavo de), of Vittoria.
(13 Cheyn Walk, London)

*284A **Rustics.** [X. E.]
*284B **The Bridge of Alcántara.** [X. E.]
*284C **A Corner in La Mancha.** [X. E.]
*284D **Offering from the Levant to Spain.** [X. E.

MARIN BAGÜES (Francisco), of Zaragoza.
(11 Calle San Pedro Nolasco, Zaragoza)

*285 **The Dinner.** [L.R. S.]
286 **The Electors of Caspe.** [L.R. S.]
*287 **Festival Day.** [IX. E.]

MARTI GARCES (José de), of Barcelona.
20.1. (46 Barea, Barcelona)

*288 **Interior.** [XI. S.]

MARTINEZ MARTIN (Santiago), of Seville.
20.1. (13 Conde de Ibarra, Seville)

*289 **Idyll in Ibiza.** [L.R. W.]
*290 **Sevillana.** [L.R. N.]

MARTINEZ VAZQUEZ (Eduardo), of Fresnedilla (Avila).
20.1. (120 Atocha, Madrid)

*291 **A Village in the Sierra de Gredos** (Avila). [A.R. N.]
*292 **A Corner in Andalusia.** [L.R. E.]

MASRIERA (Luis), of Barcelona.
20.1. (72 Bailén, Barcelona)

*293 **The Girl with a Book.** [L.R. N.]
*294 **Reflected Shadows.** [L.R. S.]
*295 **A Spanish Interior.** [L.R. E.]

MASSOT, of Barcelona.
20.1. (8 Impasse Ronsin, Paris, XV)

*296 **Nude Figure: A Study.** [X. S.]
*297 **Spanish Landscape.** [XI. W.]
*298 **Still Life.** [XI. W.]

MEIFREN (Elíseo), of Barcelona.
20.1. (67 Balmes, Barcelona)

*299 **Hortensias.** [A.R. E.]
*300 **Miramar** (Majorca). [A.R. E.]
*301 **The Bride's Garden.** [A.R. W.]

MESTRES BORRELL (Félix), of Barcelona.
(289 Diputación, Barcelona)

*302 **Ladies of Barcelona.** [L.R E.]
*303 **Youth.** [L.R E.]

MILLAS (Isidoro), of Toledo.
(21 Claudio Coello, Madrid)

*304 **Thinking of the Absent.** [L.R. E.]

MIR TRINXET (Joaquín), of Barcelona.
(166 Paseo Berenguer, Mollet del Vallés)

*305 **Landscape.** [A.R. S.]
*306 **Landscape.** [A.R. S.]
*307 **Classical Landscape.** [A.R. S.]

MOISES (Julio), of Tarragona.
(143 Balmes, Barcelona)

*308 **The Lady with a Camelia.** [VIII. S.]
*309 **Maria Rosa.** [VIII. N.]
310 **A Portrait of a Lady.** [VII. E.] (Lent by the Museo de Arte Moderno, Madrid.)

MORENO CARBONERO (José), of Málaga.

311 **Portrait of H.E. D. Eduardo Dato.** [V. S.] (Lent by H.E. D. Eduardo Dato.)
312 **Portrait of D. Gustavo Bauer.** [V. S.] (Lent by Sr. D. Ignacio Baüer.)

MORERA (Jaime), of Lérida.
(65 Atocha, Madrid)

*313 **Landscape** (Sierra de Guadarrama). [L.R. N.]
*314 **Landscape.** [L.R. N.]
*315 **Fragaria Chiloensis.** [L.R. N.]

20.1.

MUÑOZ DEGRAIN (ANTONIO), of Valencia.

316 **Granada.** [V. E.]

317 **Nuns at Prayer.** [V. E.]

(Lent by the Museo de Arte Moderno, Madrid.)

NOGUE (JOSÉ).

20.1. (2 Jovellanos, Madrid)

318 **Portrait of His Eminence Cardinal Merry del Val.** [VIII. S.]

*319 **The Setting Sun.** [XI. S.]

*320 **Reflection.** [XI. S.]

OROZ (LEANDRO), of Madrid.

20.1. (7 Malasaña, Madrid)

*321 **The Chrysalis.** [IX. W.]

ORTIZ ECHAGÜE (ANTONIO), of Madrid.

20.1. (57 Kode, Veere, Holland)

*321A **A Dutch Home.** [IX. N.]

*321B **Superstition.** [IX. N.]

PEÑA (MAXIMINO), of Soria.

20.1. (22 Arenal, Madrid)

*322 **Castilian Woman.** [L.R. S.]

*323 **Andalusian Woman.** [L.R. S.]

PEREZ HERRERO (MARIA LUISA), of Madrid.

20.1. (10 Ataulfo, Madrid)

*324 **Cloister of the Cross** (Paular Monastery). [L.R. W.]

PEREZ RUBIO (TIMOTEO), of Badajoz.

20.1. (3 Navarra, Madrid)

*325 **Winter Garden.** [L.R. S.]

*326 **Parish Church of Riofrío.** (A.R. N.]

PICHOT (Ramon), of Barcelona.
(5 Rue des Saules, Paris)

*327 **Catalonian Dance** (Sardana). [L.R. W.]
*328 **Market Day.**

PINAZO M. (José), of Valencia.
(3 Sánchez Bustillo, Madrid)

*329 **Valencia: an Allegory.** [VIII. N.]
*330 **Tea Rose.** [VIII. N.]
*331 **Twilight.** [VIII. N.]

PIÑOLE Y RODRIGUEZ (Nicanor), of Oviedo.
(7 Velódromo, Gijón)

*332 **A Landscape** (Oreja). [L.R. E.]
*333 **Night-fall.** [A.R. N.]
*334 **A Rest on the Pilgrimage.** [XI. W.]

PLA GALLARDO (Cecilio), of Valencia.
(28 Calle de Valverde, Madrid)

*335 **Native of Valencia** (head of). [XI. S.]
*336 **A Village Street.** [L.R. W.]
*337 **A Burial** (Aragon). [XI. W.]

POVEDA (Vicente), of Alicante.
(Via Margutta 51, Rome)

*338 **A Potter.** [X. W.]
*339 **Two Good Friends.** [X. W.]
*340 **Portrait of a Lady.** [X. N.]

PRIETO (Gregorio), of Ciudad Real.
(9 & 11 Corredera alta, Madrid)

*341 **The Broken Fountain.** [X. S.]

PUIG Y PERUCHO (B.), of Barcelona.
20.1. (247 Salmerón, Barcelona)

*342 **A Country Seat** (Catalonia). [A.R. S.]

RAURICH (Nicolás), of Barcelona.
20.1. (24 Barcelona-Sarria, Barcelona)

*343 **Rough Ground.** [A.R. N.]
*344 **Night Scene.** [X. S.]
*345 **The Latin Quarter.** [A.R. S.]

20.1. † REGOYOS (Darío de), of Asturias.

*346 **Arabian Tower** (Sahagún). [A.R. S.]
*347 **The Highway, Ripoli.** [A.R. S.]
*348 **Vich** (La Rambla). [A.R. S.]
(Lent by Viuda de Regoyos.)

REINA MANESCAU (Antonio), of Málaga.
20.1. (Via Margatta 51, Rome)

*349 **Sunlight and Shadow.** [X. N.]
*350 **The Lagoon** (Venice). [X. N.]
*350A **Farm House.** [X S.]

RIVA MUÑOZ (María L. de la).
20.1. (43 Serrano, Madrid)

*351 **Spanish Grapes.** [XI. S.]
*352 **Spanish Pinks.** [L.R. N.]

ROCA GISBERT (Ramón), of Valencia.
20.1. (6 Poeta Llombart, Valencia)

*353 **In the Studio.** [L.R. S.]

ROCHA (Luis E. de la), of Madrid.
(1 Plaza de San Ildefonso, Madrid)

*354 **Bois le Roi.** [L.R. S.]

RODRIGUEZ ACOSTA (José Mª), of Granada.
(14 Gran Vía, Granada)

*355 **April.** [XI. S.]

*356 **The Village Sexton.** [VIII. S.]

RODRIGUEZ JALDON (Juán), of Seville.
(2 Imperial, Madrid)

*357 **Dawn.** [L.R. N.]

ROMERO DE TORRES (Julio).

358 **Mary and Martha.** [IX. E.] (Lent by D. Pablo de Garnica.)

RUSIÑOL (Santiago), of Barcelona.
(96 Paseo de Gracia, Barcelona)

*359 **Cypress-trees.** [VII. S.]

*360 **Almond-trees in Bloom.** [A.R. S.]

*361 **Pine-trees.** [VII. S.]

*362 **The Bower.** [VII. N.]

*363 **The Bower** (Aranjuez). [VII. N.]

SALAVERRIA (Elías), of Guipuscoa.
(28 Génova, Madrid)

*364 **Changing Shift.** [IX. W.]

SANCHA (Francisco), of Málaga.
(140 Sinclair Road, London)

*364A **A Castilian Village.** [X. E.]

*364B **A Noble Mansion.** [X. E.]

*364C **An Andalusian Village.** [X. E.]

SANTAOLARIA (VICENTE), of Valencia.
(49 Boul. du Montparnasse, Paris)

*365 **Nocturne.** [L.R. S.]

*367 **The Lady of the Sierra.** [L.R. S.]

SIGÜENZA (MANUEL), of Valencia.
(23 Mar, Valencia)

*368 **From the "Mirallo"** (Aragon). [L.R. N.]

SIMONET (ENRIQUE), of Valencia.
(10 Larra, Madrid)

*369 **The Judgment of Paris.** [L.R. N.]

SOROLLA (JOAQUÍN), of Valencia.
(37 General Martínez Campos, Madrid)

*370 **After Bathing.** [VII. N.]

371 **Portrait of the Marchioness of Villaviciosa.** [VII. E.]
(Lent by the Marquis of Viana.)

371A **Portrait of H.M. the Queen of Spain.** [VI. on Easel]

TORRE Y ESTEFANIA (RAFAEL DE LA), of Madrid.
(2 Jovellanos, Madrid)

*372 **Man with a Sombrero** [L.R. W.]

URGELL CARRERAS (RICARDO), of Barcelona.
(63 Ballester, San Gervasio, Barcelona)

373 **Café Concert.** [X. S.]

VAZQUEZ (CARLOS), of Barcelona.
(1 Puerta del Angel, Barcelona)

*374 **Goyesca.** [VII. S.]

*375 **Our Lady of Sorrows.** [IX. W.]

*376 **The Cradle** (Salamanca). [VIII. W.]

VAZQUEZ DIAZ (Daniel), of Huelva.
(119 Lagasca, Madrid)

*377 **The Idols.** [X. W.]
*378 **Portrait of a Woman.** [X. W.]
*379 **Sea View from a Height.** [X. W.]

VERDUGO LANDI (Ricardo), of Madrid.
(7 Paseo Reçoletos, Madrid)

*380 **Play of Light.** [XI. N.]
*381 **Rough Sea.** [A.R. N.]
*382 **Sunset** (Málaga). [XI. N.]

VIDAL CUADRAS (José Mª), of Barcelona.
(1 Cristina, Barcelona)

*383 **Portrait Study: a Boy.** [XI. S.]
*384 **Portrait Study: a Young Lady.** [XI. S.]

VILLEGAS (José), of Seville.
(37 Paseo de Recoletos, Madrid)

384A **Titian in his Studio.** [V. N.]
(Lent by Messrs. N. N. Sampson & Son.)

VILLEGAS BRIEVA (Manuel), of Lérida.
(4 Hileras, Madrid)

*385 **Women of Ansó Valley (Upper Aragon, Spain).** [IX. W.]

VIVO (Eugenio), of Valencia.
(11 Plaza del Angel, Madrid)

*386 **An Andalusian Woman.** [L.R. E.]

XIRO (José Mª), of Barcelona.
(629 bis Cortes, Barcelona)

*387 **To the Victory of Samothrace.** [X. S.]

YSERN Y ALIE (PEDRO).
20.1. (130 Boul. de Clichy, Paris)

*388 **Ballet Dancer.** [L.R. N]
*389 **Gipsy Dance.** [X. W.]
*390 **Garden** (landscape). [A.R. N.]

ZARAGOZA (JOSÉ RAMÓN), of Oviedo.
20.1. (3 Olózaga, Madrid)

*391 **Bretons.** [IX. W.]
392 **Portrait of Don Ricardo Baroja.** [VIII. E.]
*393 **Julita.** [VII. W.]

ZUBIAURRE (RAMÓN DE), of Biscay.
20.1. (55 Lope de Vega, Madrid)

394 **The Painter's Wife.** [IX. S.]

ZUBIAURRE (VALENTÍN DE), of Madrid.
20.1. (1 Nicolás Mª Rivero, Madrid)

*395 **The Village Procession.** [IX. E.]

ZULOAGA (IGNACIO), of Guipuscoa.
20.1. (Zumaya)

396 **A Basque Countryman.** [IX. E.]
*397 **Mlle. Malinowska.** [IX. E.]
*398 **Portrait of Mlle. Souty.** [IX. E.]

SCULPTURE BY MODERN ARTISTS.

BENLLIURE (MARIANO), of Valencia.

(53 Abascal, Madrid)

*399 **Driving Wild Cattle.** [A.R.]
400 **Head Study of the Duke de Alba.** [A.R.]
*401 **The Winning Horse** (bronze vase). [C.H.]
*402 **The Seasons** (two reliefs). [C.H.]
403 **Portrait of H.M. King Alfonso XIII.** (bronze). [V.]
404 **Portrait of H.M. the Queen of Spain.** [C.H.]
405 **Portrait of the Infanta María Cristina** (marble). [V.]

BILBAO MARTINEZ (JOAQUÍN), of Seville.

(14 Rioja, Seville)

*406 **The Gipsy Girl** (marble). [L.R. N.]
*407 **Las Seguidillas** (bronze). [L.R. N.]

CAPUZ MANZANO (JOSÉ), of Valencia.

(81 Martín de la los Heros, Madrid)

*408 **Love** (marble). [C.H.]

CARDONA (JOSÉ), of Barcelona.

(215 Bailén, Barcelona)

*409 **The Girl with Plaited Hair** (bronze). [C.H.]
*410 **Infancy** (bronze). [C.H.]
*411 **A Gipsy Woman and Child** (gilt bronze). [L.R. N.]

CLARA (JOSÉ), of Gerona.

(30 Avenue Malakoff, Paris)

*412 **Youth** (marble). [C.H.]
*413 **Green Fruit** (bronze). [A.R.]
*414 **La Danseuse** (bronze). [C.H.]

COLET (Ricardo), of Madrid.
(2 Paseo de las Delicias, Madrid)

*415 **Pain** (marble). [L.R. S.]

CRISTOBAL (Juán), of Granada.
(56 Ramón de la Cruz, Madrid)

*416 **A Native Boy of Granada** (marble). [C.H.]
*417 **Torso of a Woman** (bronze). [C.H.]
*418 **Head of a Youth** (bronze). [C.H.]

INURRIA (Mateo), of Córdoba.
(14 Alberto Aguilera, Madrid)

*419 **The Vine** (black marble). [C.H.]
*420 **Eternal Idol** (black marble). [C.H.]
*421 **A Spanish Woman** (marble). [A.R.]
422 **Form.** [C.H.] (Lent by the Museo de Arte Moderno, Madrid.)

† JULIO ANTONIO, of Tarragona.

*423 **Goatherd of the Zamora Regions** (bronze). [IX. E.]
*424 **A Gipsy Woman** (bronze). [IX. E.]
*425 **St. John** (bronze). [VI.]

(Lent by Lucía Hernandez.)

MONSERRAT (José), of Barcelona.
(252, 1°, Aragón, Barcelona)

*426 **Fishing** (bronze). [L.R. S.]

NAVARRO (Vicente), of Valencia.
(3 Martí, Valencia)

*427 **Portrait of Her Majesty the Queen of Spain** (marble). [L.R. N.]
*428 **Torso of a Woman** (marble). [C.H.]

PEREZ COMENDADOR (ENRIQUE), of Seville.
(53 Alhóndiga, Seville)

*429 **Head of a Girl** (bronze). [L.R. N.]

PERINAT (LUÍS), of Madrid.
(28 Prado, Madrid)

430 **Angel and Dove** (bronze). [L.R. S.]
*431 **Desire** (marble). [L.R. S.]

PINAZO M. (IGNACIO), of Valencia.
(55 Lope de Vega, Madrid)

*432 **Roseta** (a young girl, native of Valencia) (marble). [C.H.]
*433 **Paganism** (Marble). [VI. W.]
*434 **Amparito** (a young girl, native of Valencia) (bronze). [C.H.]

SORIANO MONTAGUT (Y.), of Tarragona.
(65 Ferraz, Madrid)

*435 **Music** (bronze). [A.R. W.]
*436 **The Kiss** (bronze). [L.R. S.]

SOROLLA Y GARCIA (ELENA), of Madrid.
(37 General Martínez Campos, Madrid)

437 **The Singer** (bronze). [L.R. S.]
438 **The Gipsy** (marble). [L.R. N.]
439 **A Nude Study of a Woman** (bronze). [L.R. N.]

TORRE Y BERASTEGUI (QUINTÍN DE), of Biscay.
(Bilbao)

*440 **A Biscay Girl** (marble). [C.H.]
441 **Portrait of Miss Teresa de Jáuregui** (marble). [C.H.]

TORRE ISUNZA (PEDRO DE), of Badajoz.
(52 Claudio Coello, Madrid)

*442 **Julia** (bronze). [C.H.]

VAZQUEZ DIAZ (EVA)
(119 Lagasca, Madrid)

*443 **Raphael** (bronze). [L.R. S.]

VELOSO (IGNACIO), of Madrid.
(5 Argensola, Madrid)

*444 **A Study** (bronze). [C.H.]

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